

# The Illustrated LONDON NEWS

FEBRUARY 1985 £1.30

## IMPRESSIONS OF RENOIR

Edward Lucie-Smith reassesses the artist and his work

## THE NUTS AND BOLTS OF BUSINESS

Carol Kennedy on the revival of GKN

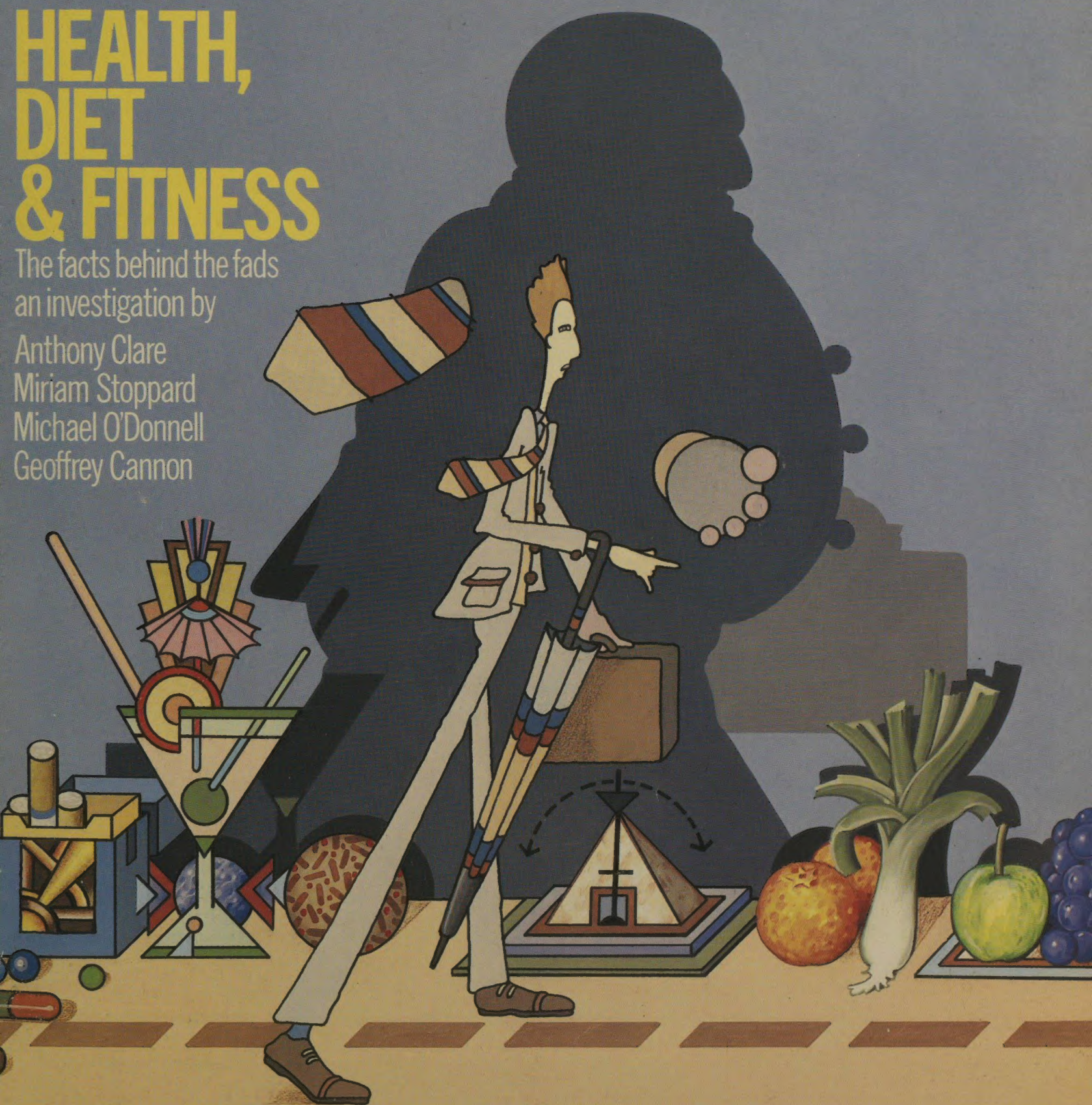
## PRINCE HARRY'S CHRISTENING

Colour photographs

## HEALTH, DIET & FITNESS

The facts behind the fads  
an investigation by

Anthony Clare  
Miriam Stoppard  
Michael O'Donnell  
Geoffrey Cannon





# Power and beauty.

The Nissan Silvia Turbo ZX is a sports car that can perform as well as it looks.

The flowing lines and superb styling detail are the artistic work of the Nissan design team charged with producing the definitive sports car for power and beauty.

It's also beautiful to drive. You can opt for the silky smooth five speed gearbox or the automatic with electronic overdrive. Either way you'll find the Silvia ZX gentle

around town but with more acceleration than a Porsche 924 should you need it, and a top speed of 130 mph.

Precise rack and pinion steering with the option of power assistance, a suspension system developed from rallying and ultra low profile tyres ensure that the power is matched by perfect handling. And the Silvia ZX has the comfort and interior features you would expect in cars costing much more.

You're cosseted in luxurious seating and wrapped in stereo sound by the four speaker digital, multiplex cassette/radio system with a special seek and scan facility. Everything in fact, for your comfort leaving you to enjoy driving a beautiful sports car with space for four people and their luggage. Test drive one at your Nissan/Datsun dealer now.

At £9,246,\* even the price is beautiful.



THE NISSAN SILVIA ZX.





# The Illustrated LONDON NEWS

Number 7039 Volume 273 February 1985

**Editor**  
James Bishop  
**Deputy Editor**  
Roger Berthoud  
**Special Projects Editor**  
Alex Finer  
**Production Editor**  
Margaret Davies  
**Deputy Production Editor**  
Janet Mann  
**Features Editor**  
Ursula Robertshaw  
**Art Editor**  
Peter Laws  
**Art Assistant**  
Jo Plent  
**Sub Editor**  
Joanna Willcox  
**Archaeology Editor**  
Ann Birchall  
**Travel Editor**  
David Tennant  
**Circulation Manager**  
Richard Pitkin  
**Production Manager**  
John Webster  
**Advertisement Manager**  
Sandy Whetton  
**Publisher**  
Robin Levey



Cover illustration by Peter Bentley.

© 1985 The Illustrated London News & Sketch Ltd. World copyright of all editorial matter, both illustrations and text, is strictly reserved. Colour transparencies and other material submitted to *The Illustrated London News* are sent at their owners' risk and, while every care is taken, neither *The Illustrated London News* nor its agents accept any liability for loss or damage. ISSN number: 0019-2422

**Frequency:** monthly plus Christmas number. You can make sure of receiving your copy of *The Illustrated London News* each month by placing a firm order with your newsagent or by taking out a personal subscription. Please send orders for subscriptions to: Subscription Department, 23-29 Emerald Street, London WC1N 3QJ. Telephone 01-404 5531.

USA agents: British Publications Inc, 11-03 46th Avenue, Long Island City, NY 11101, USA. Second class postage paid in New York, NY. Postmaster: Send address corrections to The Illustrated London News, c/o Expeditors of the Printed Word Ltd, 515 Madison Avenue, New York, NY 10022 (US mailing agent).

## The royal christening 16

Lord Snowdon's photographs of Prince Henry with his parents, the Prince and Princess of Wales, family and friends after the service at Windsor.

## Encounters 21

**Roger Berthoud** meets people at work: an advertising copywriter; the man who is the voice of London to his native Poland; and the top-dog lover who is Groomer of the Year.

## Great British Companies, 5 27

Carol Kennedy reports on Guest, Keen & Nettlefolds, Britain's biggest engineering group, best-known for making and distributing car components.

## Health, diet and fitness 35

Introduced by **Anthony Clare** who warns that fanatics can damage your health, and urges moderation.

## Do you sincerely want to slim? 36

**Miriam Stoppard** lists the influences that affect variations in weight and gives advice on how to diet successfully.

## Ways to cut the cancer risk 36

**Michael O'Donnell** reports on the connexion between certain types of cancer and diet and explains how to reduce the risk.

## The evidence for exercise 40

**Geoffrey Cannon** sets out to prove that regular exercise reduces the risk of a heart attack.

## An aerobic path to fitness 42

**Geoffrey Cannon** recommends a gentle training schedule.

## London Theatres by Paul Hogarth 45

9: The Old Vic

The ninth in a series of specially commissioned watercolours.

## Impressions of Renoir 47

**Edward Lucie-Smith** describes the life and varied fortunes of Auguste Renoir, to coincide with a retrospective exhibition of the artist's work.

Property: Ursula Robertshaw reports on a new design service 6

Comment 11

Window on the world 12

For the record 14

Our notebook by Sir Arthur Bryant 20

Letters to the Editor 20

Wine: Peta Fordham on leaving port for wider horizons 46

Archaeology: Hugh Chapman on the London Wall Walk 52

The sky at night: Forgotten constellations by Patrick Moore 54

Money: Better safe than stranded by William Essex 54

Books: Reviews by Robert Blake and Sally Emerson 55

Motoring: MGs for the 1980s by Stuart Marshall 56

Travel: David Tennant on a leisurely way to see the world 57

Chess: The queen sacrifice by John Nunn 58

Bridge: With intent to deceive by Jack Marx 59

## BRIEFING

Everything you need to know about entertainments and events in and around London: Calendar of the month's highlights (61), Theatre (62), Cinema (64), Classical Music (66), Popular Music (67), Ballet (68), Opera (68), Sport (68), London Miscellany (69), Art (70), Hotels (71), Restaurants (72), Out of town (74).

## Crummles

English Painted Enamels  
the revival of an  
18th Century Craft Industry

## GIFTS TO TREASURE FOR EVER

To celebrate another Spring, a delightful series of hand painted enamel boxes from Crummles for St Valentine's Day - Mothers Day for Easter - for every occasion - made to please and to satisfy.



### St Valentine's Day Box

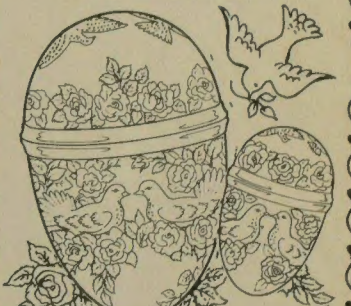
Painted in soft greens and pinks against an ivory background - on a soft pink base. Size 5cm diam.

**Price £28.25**



Two charming small enamel boxes each painted with a dove within roses and again on an ivory background and ivory cream base. Size 3.5cm diameter.

**Price £17.90 each**



Two enamelled eggs of similar design covered in pink roses with doves against an ivory background. Large 6.5cm high. Small egg 3.5cm high.

**Price £17.25 small size**

**Price £33.80 large size**

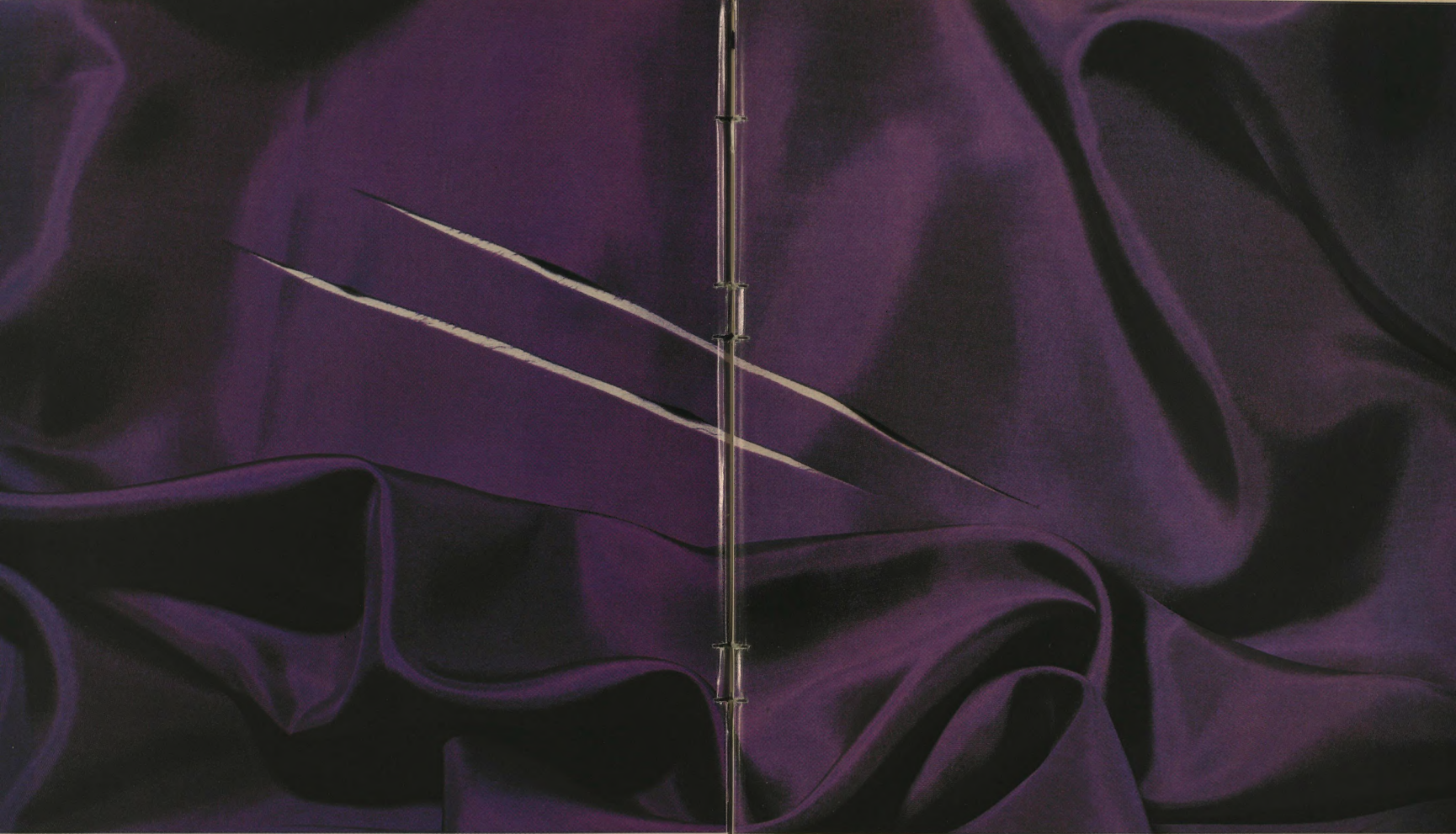
**All prices include a silk-lined Presentation Box**

These boxes are from a complete range of similar design including other pill boxes, pin cushions, needle cases, thimbles, tape measures and wine labels, available from: Aspreys, Harrods, Fortnum & Mason, Thomas Goode, Mappin & Webb and Liberty's of London.

### CRUMMLES & CO

2 CROMER ROAD BRANKSOME  
POOLE DORSET BH12 1NB  
TELEPHONE (STD 0202) 766877





LOW TAR As defined by H.M. Government DANGER: Government Health WARNING:

CIGARETTES CAN SERIOUSLY DAMAGE YOUR HEALTH



# BARBICAN at the top.

People have talked about living in the height of luxury before, but there has never been a place in the City where people at the top can live so graciously.

Now some of the most prestigious homes ever built in London have made it possible: the 'Penthouses' at the top of the three towers that rise from the secluded precinct of the Barbican.

These 2 and 3-floor apartments, over 400 feet above the world's busiest money market, are among the highest in Europe. In a class apart, they are built for total space-age comfort: spacious living rooms, terraces and balconies, commanding some first-time-ever views of London and beyond. Most have 4 bedrooms some 5 — and almost as many bath and/or shower rooms. The largest have conservatories or roof rooms large enough for billiards or table tennis.

With the bonus of the Arts literally on the doorstep in the Barbican Centre below, 'Barbican at the Top' has a unique luxury package to offer anyone who wants to enjoy life to the full — in the City.

For further details and an appointment to look around write or telephone the Barbican Manager, Barbican Estate Office, London EC2. Telephone 01-588 8110 or 01-628 4372.



**BARBICAN**  
A place for gracious living

## PROPERTY

# A new design service

by Ursula Robertshaw

To some people the need to redecorate their homes represents an exhilarating prospect, a chance to express personality, social aspirations, life-style, ingenuity and taste. To others it is a time-consuming chore, and to still others something of a nightmare. Such people are appalled by the prospect of making choices with which they may have to live for several years without having the vision and/or experience which would give a clear idea of how the re-decorated rooms will look, and they may be uncertain of the practicality of some of their own original schemes.

To help all three categories of people the long-established firm of Charles Hammond in Sloane Street is opening on February 4 the Designers' Room to complement their consultancy service. The service itself costs £50—not expensive when you consider that a visit by a plumber to fix a tap costs about the same, and that a single draped and pelmeted curtain in a good fabric will cost upwards of £1,000, which makes mistakes expensive.

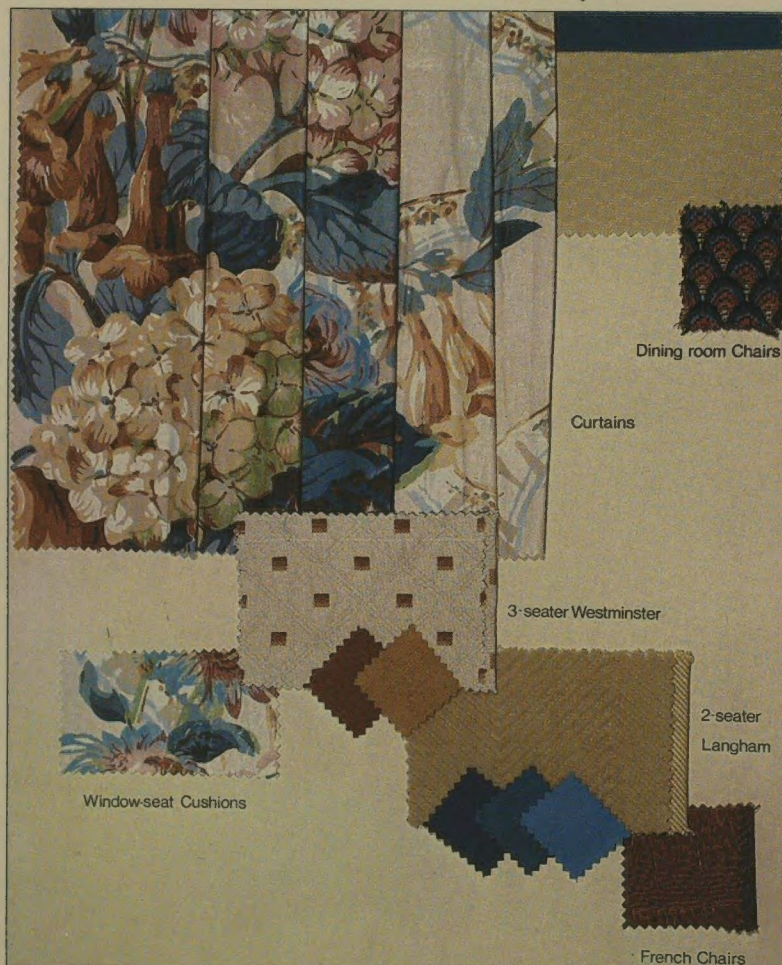
Charles Hammond's style is English country house traditional, but within it the Designers' Room shows one of the most extensive collections of fabrics and wall coverings in Europe, with many carpet samples and carpet borders, examples of decorative paint

finishes and curtain treatments, and architectural accessories.

For an extra £35 Hammond's will make up a colour board, showing the actual fabrics, paints, carpet and so on chosen; and for really big redecoration schemes clients may well feel it worth while to have a "visualization", that is, an artist's watercolour drawing, framed, illustrating exactly how the finished room will look. This costs £300 and the client keeps the drawing.

Appointments may be made with the Design Consultancy Service by ringing 01-235 2151.

In the context of redecoration *The Guinness Guide to 20th Century Homes* by David Bond, £11.95, is well worth looking at. Decade by decade it shows how the fashionable, and the humble, lived in our century, what their houses were like and how they were appointed. It gives lots of ideas, if only about what to avoid. For example a "Harlequin dining room" of the 1950s, with floor covering in equilateral triangles of blood red, canary yellow, cream and kingfisher blue, furnished with three-legged, backless stools and table quartered in maroon and cream, would give me a headache after a very few minutes. On the other hand, some of the designs by Rob Mallet-Stevens, who worked in the first decade of this century, are elegant and attractive, and derivations from them might inspire schemes for today ●



A colour board showing fabrics for a dining room scheme by Charles Hammond.



# **GEORGE KNIGHT**

## **—& PARTNERS—**

### **The Letting Agents**

## **LETTINGS**

### **URGENTLY REQUIRED**

#### **IN 1985**

Properties of three, four and five bedrooms  
either furnished or unfurnished  
in all the best districts of  
London

particularly

Hampstead, Holland Park, St. John's Wood,  
Knightsbridge, Mayfair, Kensington, Richmond,  
Wimbledon & Chelsea

for International Companies requiring  
tenancies of up to three years.

Rents offered range from  
£250—£850 a week

**Central and South West London: 155-157 Knightsbridge, SW1**  
**Telephone: 01-589-2133**

**North and North West London: 9 Heath Street, NW3**  
**Telephone: 01-794-1125**

---

## **ACQUISITIONS**

We buy prime-quality property on behalf of  
both institutional and private investors.

Our expertise of twenty-five years  
enables us to refurbish and then manage after  
letting to International Companies,  
Embassies and top professional people.

If you are considering such an investment,  
please speak first to Mark Broomfield at  
our Head Office.

**9 Heath Street, Hampstead Village, NW3.**  
**Telephone: 01-794-1125; Telex 25480 EQUES G**



# One of our new car phones is so advanced it doesn't need a car.



Telecom Jet



Telecom Amethyst



Telecom Opal

By now you are almost bound to have heard of Cellnet.

Briefly, it's a completely new computerised telephone system that will revolutionise mobile communications.

Not only does it eliminate the bugbears of previous mobile telephone systems, it brings the convenience of a phone in the car within reach of almost everyone.

But which cellphone should you get?

British Telecom have looked at what's on offer and chosen what we believe is the best value at three different levels of sophistication.

The phone on the far left comes at a price much lower than any car phone offered before Cellnet. Yet with features like a 16 number memory, last number recall and an electronic lock it's a highly sophisticated, functional business aid.

The phone in the centre, though small and light, will amaze you by the sheer extent of its capabilities. One option enables you to speak and listen on the move without taking your hands from the steering wheel.

Finally, if you spend more travelling time out of the car than in it, consider the phone on the right. A completely portable telephone that works as well on site, on the pavement or in the train as it will stuck in yet another traffic jam.

For an information pack about the new cell phones, call us on 01-730 0899. Or send the coupon.

To Mobile Phone Marketpoint, FREEPOST, Manhattan House, High Street, Crowthorne, Berks RG11 1BR. Please send an information pack about the new cellphones.

Name

Position  Business

Address

Postcode

Telephone  CT14



British  
**TELECOM**

Telecom cellphones start at £1,275, or £27.90 per month leased over 5 years V.A.T. extra.



# VISTAFJORD COULD COMFORTABLY CARRY TWICE AS MANY PASSENGERS. (BUT WHERE WOULD ONE PUT ALL THE STAFF?)



We'd like to introduce you to space travel. By way of a ship called Vistafjord.

Fielding's Guide describes her as "the top of the first class line of cruise ships."



— Vistafjord —

We describe her as "cruising without the crowds". Which might lead you to think that like the other form of space travel, Vistafjord suffers from a lack of atmosphere.

Not according to Vogue. "So absorbing was life aboard that our ports of call were often ignored."

Little wonder.

There are 400 pounds of Russian caviar aboard. 14,000 bottles of fine wine and champagne (including one to welcome you to your cabin.)

The smoked salmon is Norwegian.

The cabin soap exclusively Lancôme. But above all, there's a lot of space.

The logic is quite simple. The higher the ratio of staff to passengers, the more attentive the staff can be. The less rushed the staff, the more relaxed the passengers.

(A perfect example is the leisurely

single sitting for every meal in Vistafjord's restaurant.)

During the next year you can cruise with Vistafjord to some of the most beautiful ports in Europe and the Caribbean. Over 50% of your fellow passengers will have been aboard at least once before.

And once you've experienced it, you'll understand why.

Needless to say, travelling in space aboard Cunard's Vistafjord is not inexpensive.

Prices start at £995 for a 10 day cruise. Appropriately high, perhaps, for travelling in space.

Contact Cunard at 8 Berkeley St., London W1X 6NR (Tel 01-491 3930) or see your travel agent.

## Vistafjord



A member of the Trafalgar House Group.



## Would you like to swing on a star?



The fact that the United States and the Soviet Union will shortly resume negotiations aimed at "preventing an arms race in space and terminating it on earth" is good news, but it should not inspire too much optimism. In the last two decades nine major agreements have been signed covering various forms of arms control, but in the same period there has been a massive increase in the number and variety of nuclear weapons and warheads, partly because new weapons and techniques have been devised that were not thought of when earlier agreements were drawn up and partly because there has been some cheating. And the tough bargaining that went on for two days between George Shultz, the US Secretary of State, and Andrei Gromyko, the Soviet Foreign Minister, in Geneva simply to agree on what the talks should be about showed how far apart the two sides remain.

The differences are both philosophical and practical. Soviet leaders still believe, or so they say, that Marx and Lenin had the right ideas, and that in the end communism must inevitably come to dominate the world. In order to help this process along they will stimulate disaffection and revolution wherever the opportunity occurs, and there have been many examples of this policy at work in many parts of the world in the 40 years since the ending of the Second World War. But during this same period there has been no direct onslaught on any democracy protected by the Western Alliance, and for that we have to thank the existence of nuclear weapons and the doctrine of mutual assured destruction that derives from it. Because, in Europe, the proportion of conventional weapons is heavily on the side of Russia and the Warsaw Pact countries it is the West that has seemed to be most dependent on this doctrine, though both sides have attempted to match

each other's escalation in the nuclear field. The present round, involving the deployment of American Pershing II and cruise missiles in Europe, came in response to the build-up of Soviet SS-20 and other medium-range missiles.

These will now form part of the new negotiations, which in this respect will resume the talks that the Soviet delegation walked out of in December, 1983. They then said that they would not return to talk about arms control until the West withdrew the Pershings and cruises from Europe. These medium-range missiles are still there, and the Soviet government has evidently now concluded that they will have to be negotiated out, just as the United States recognizes that it will have to negotiate the reduction in the number of SS-20 targeted on Europe, and just as both sides accept they must do with their strategic or intercontinental missiles (updating the Salt 2 agreement).

The new, and superficially perhaps the most alarming, element in the negotiations is the reference to an arms race in space. What the Russians are aiming at here is the American research project into the practicalities of space weaponry, properly known as the Strategic

Defence Initiative (SDI), but more popularly called the "Star Wars" programme. This research project, which involves the use of laser beams and other possible non-nuclear ways of destroying incoming missiles, is expected to take five years and is designed to find out whether an impenetrable defence against missiles can be created, not just for the United States but for Europe as well. If it works it is seen by President Reagan as a possible long-term alternative to nuclear deterrence. He has won European support for the research project, but not as yet any positive commitment beyond that. Mrs Thatcher, who expressed her firm conviction, following her meeting with Mr Reagan at Camp David just before Christmas, that SDI should go on also made it clear that she was keeping Britain's options open about the testing and deployment of space weapons. "If the result of research is that it is decided to go ahead with production and deployment, that has to be a matter of negotiation before those deployments could take place," she said.

The Soviet government, on the other hand, is seeking to abort the research project, and may well attempt to use the new round of arms control negotiations to do so. It persuaded a reluctant US government to include space on the agenda, and it is seeking to link all three topics so that progress in one will be dependent on progress in the others. It has also begun a propaganda war aimed at western public opinion, which is naturally nervous at the concept of Star Wars. However it was the introduction of SDI that brought Russia back to the negotiating table, and the research project is testing ways of shooting down missiles, not people. If Star Wars research reduces the number of missiles in the world by negotiation it will have served a useful purpose even if the project itself ultimately proves as unrealistic as it currently seems.

### Nine agreements

- 1963 Limited Nuclear Test Ban Treaty
- 1967 Ban on nuclear weapons in outer space
- 1968 Treaty against proliferation of nuclear weapons
- 1971 Ban on nuclear weapons on the sea bed
- 1972 Anti-Ballistic Missile Treaty
- 1972 Interim agreement limiting offensive strategic arms
- 1974 Threshold Test Ban Treaty
- 1976 Treaty limiting peaceful underground nuclear explosions
- 1979 Strategic Arms Limitation Treaty (Salt 2)



## WINDOW ON THE WORLD

**Putney explosion:** Eight people were killed and nine injured when an explosion demolished six flats in Newnham House on Putney Hill, south London. A strong smell of gas had been reported shortly before the blast, which happened at 7.17 am. It had the effect of a 50lb bomb. Firemen worked round the clock, in constant danger of falling masonry, to reach those trapped under the rubble.



PRESS ASSOCIATION



THE TIMES

Top, a fireman listens intently for signs of life in the ruins of Newnham House, right. Eve Krejci was rescued from under tons of debris, above, after being trapped, seriously injured, for over six hours. Her sister died in the explosion.



MAX FEATURES



**Friday, December 7**

The director-general of industrial relations at the National Coal Board, Ned Smith, resigned after several months of disagreement with the Board.

Warren Anderson, chairman of the Union Carbide Corporation, was arrested in Bhopal in India, where he had arrived to inspect the plant where the leak of methyl isocyanate had caused the death of over 2,500 people. He was released on a personal bond of £2,000, and returned to America.

M Roland Dumas succeeded Claude Cheysson as Foreign Minister of France.

At least 102 Sri Lankans, mostly Tamil civilians, were killed following a land mine ambush on an army convoy by separatist rebels.

**Sunday, December 9**

The director of the North London Polytechnic, Dr David MacDowall, resigned rather than yield to unlawful left-wing pressure to expel a student who was an organizer of the National Front.

**Monday, December 10**

An independent inspector, appointed by the Government three years ago, recommended the development of Stansted as London's third airport, to handle 15 million passengers a year as soon as possible, and ultimately 25 million. He also recommended that a fifth terminal be built at Heathrow.

The Transport and General Workers Union failed to meet the deadline for the payment of the £200,000 fine for contempt of court, imposed after the union declared a strike at Austin Rover to be official without a secret ballot. An order was made to collect the fine and costs, but not for sequestration of funds.

The Government pledged it would meet the costs of sequestrators Price Waterhouse until the National Union of Mineworkers' funds were recovered.

American astronomers discovered a new object, thought to be a "brown dwarf", outside the solar system in the constellation of Ophiucus. It is orbiting a faint star about 21 light years from Earth and is between 30 and 60 times more dense than Jupiter, though only nine-tenths its size. Its surface temperature is 2,000° F.

**Tuesday, December 11**

10 people were killed and another 10 were injured in a multiple crash involving 22 vehicles in fog on the M25, near Limpsfield on the Surrey-Kent border.

A group called the Communist Combatant Cells, which claimed Nato was a primary target, blew up installations along the 3,680 mile Nato oil pipeline in Belgium with six bombs.

**Wednesday, December 12**

The Government had a majority of only 23 after a back-bench revolt against the Local Government Bill to abolish the Greater London Council.

Three South African anti-apartheid campaigners who had taken refuge in the British Consulate in Durban three months earlier left the building. Two of them were immediately arrested and charged with high treason.

**Thursday, December 13**

The Conservatives held the Enfield Southgate by-election, caused by the death of Sir Anthony Berry in the Brighton bombing in October, but with a majority reduced from 15,819 at the general election to 4,711 in a 51 per cent poll. The Liberal Alliance candidate came second. All seven other candidates, including Labour who came third, lost their deposits.

Members of the European Parliament in Strasbourg rejected the £15,500 million budget for 1985 by 319 votes to five with 16 abstentions, leaving the new European Commission to take

over without a budget.

Victor Page, 59, chairman of the Port of London Authority, was appointed chairman of the newly created National Health Service management board.

**Friday, December 14**

The miners' leader Arthur Scargill was fined £250 with £750 costs at Rotherham on two charges of obstructing the police on the picket line in May.

The Government told the TUC that no settlement of the pits dispute would be possible until the National Union of Mineworkers dropped opposition to the closure of loss-making pits.

A fire at a warehouse near the centre of Sheffield caused £10 million worth of damage. 35 schools in the area were closed as officials tried to trace asbestos fragments released by the blaze.

**Saturday, December 15**

Mikhail Gorbachev, second in command of the Soviet Union, arrived for a week's visit to Britain. Talks with the Prime Minister Margaret Thatcher at Chequers, in which prospects for arms control and better East-West relations were discussed, were described as "very friendly" and constructive. Mr Gorbachev warned that no arms deal would be possible unless the West agreed to ban weapons in space.

**Sunday, December 16**

Scientists successfully neutralized part of the 15 tonnes of methyl isocyanate at the Union Carbide plant at Bhopal, where 2,500 people were killed by an escape of the gas earlier in the month.

Riot police broke up a demonstration in Gdansk headed by Lech Walesa, leader of the banned Solidarity movement, as 7,000 or so workers tried to march to lay wreaths on a memorial to 45 colleagues shot down by security forces in 1970. Andrzej Gwiazda, one of the leaders of Solidarity, was subsequently jailed for three months.

**Monday, December 17**

The Minister for the Arts, Lord Gower, announced an overall increase of 5.8 per cent for support for the arts, museums and libraries in 1985; and many arts bodies would have increases of only 3 per cent.

England beat India by eight wickets in the second Test at New Delhi.

**Tuesday, December 18**

The Lord Chief Justice of Northern Ireland, Lord Lowry, acquitted 34 men and one woman accused of terrorist offences after refusing to accept the evidence of a "supergrass".

The Supreme Court of Vietnam sentenced five people to death by firing squad for plotting to topple the government with help from China, Thailand and the United States.

**Wednesday, December 19**

The Prime Minister Margaret Thatcher and the Chinese leader Deng Xiaoping signed the Sino-British joint declaration on Hong Kong in Peking. Mrs Thatcher then flew on to Hong

Kong to try to allay doubts about the future of the colony after the hand-over to China in 1997; and to the United States where she had talks in which she emphasized Britain's support for the American anti-missile space defence system.

Peter Levene, chairman of a company which makes military equipment, was appointed Chief of Defence Procurement in the Ministry of Defence. Sir Frank Cooper, retired permanent Secretary at the Ministry of Defence, was appointed to take his place as chairman of United Scientific Holdings.

The United Nations voted by 122 to 5 to spend £61,250,000 on a luxurious new conference centre in Addis Ababa, capital of famine-ravaged Ethiopia.

The Pentagon reported that two American aircraft carriers operating near bases around Vladivostok had prompted a Soviet military reaction which involved at least 100 Russian fighters, bombers, reconnaissance aircraft and surface vessels.

Ted Hughes, 54, was appointed Poet Laureate.

**Thursday, December 20**

The £ fell to a new low of \$1.1663.

Delegates representing the Nottinghamshire miners voted overwhelmingly to put their coal-field out of the control and discipline of the National Union of Mineworkers by the deletion of rule 30. This states that in all matters where the area rules are in conflict with the national union rule book, the national rule should apply.

Doctors were barred by the Court of Appeal from prescribing contraceptives to girls under 16 without their parents' consent.

Dozens of homes had to be evacuated and the main A6033 road across the Pennines closed after a tanker train carrying 680 tons of heating oil came off the rails in the Summit tunnel between Littleborough and Todmorden. It exploded and caught fire, sending flames and smoke out through ventilation shafts along the 2 mile tunnel.

General Zia-ul-Haq was elected President of Pakistan by more than 98 per cent of the votes cast in a 64 per cent poll.

**Friday, December 21**

The death was announced of Marshal Dmitry Ustinov, Soviet Defence Minister, aged 76. He was replaced by Marshal Sergei Sokolov, 73.

Prince Henry Charles Albert David, second son of the Prince and Princess of Wales, was christened in St George's Chapel, Windsor.

The National Union of Mineworkers won back partial control of assets moved to Dublin banks to avoid possible sequestration.

**Saturday, December 22**

Dom Mintoff, 68, resigned as Prime Minister of Malta after 13 consecutive years in office.

**Sunday, December 23**

15 people were killed and 117 injured when a terrorist bomb exploded in a Naples-Milan express train as it was in the 12-mile tunnel between Bologna and Florence. Right-wing extremists were believed to be responsible.

**Monday, December 24**

Dominic McGlinchey was jailed for life by a Belfast court for the murder of the wife of a police officer. He had been extradited on the order of the Irish Supreme Court and was suspected of involvement in 30 bombings, 20 shootings and 12 armed robberies.

**Tuesday, December 25**

Nine people were killed, including four children, in a fire in Bury, Lancashire, during a Christmas Day party.

**Thursday, December 27**

Scientists, in a US-British-West German experiment, produced the first artificial comet in space when they released two canisters of barium from a satellite over the Pacific.

On the fifth anniversary of the Russian invasion of Afghanistan President Reagan denounced that "day of infamy" and said the Soviet occupation seriously impeded the improvement of US-Soviet relations.

Austin Rover announced it would take on an extra 600 shop-floor workers in January, having already recruited 1,000 in 1984.

**Friday, December 28**

Rajiv Gandhi's Congress (Indira) party polled nearly 80 per cent of the votes in the three-day Indian election.

Sam Peckinpah, the American film director, died aged 59.

**Saturday, December 29**

The exiled mayor of Hebron, Fahd Kawasme, was murdered in Amman by two gunmen. Black September, the Palestine terrorist group opposed to Yasser Arafat, claimed responsibility.

**Sunday, December 30**

The predominantly Sinhalese Sri Lankan army cracked down on the civilian population in the Tamil-dominated Northern province of the island, imposing military restrictions which almost shut down the region's economy.

**Monday, December 31**

In the New Year honours Frank Chapple, for 17 years general secretary of the electricians' union, and Len Murray, former general secretary of the TUC, were among life peers; Edward du Cann, former chairman of the Conservative back-bench 1922 committee, Gordon Brunton, managing director and chief executive of the International Thomson Organisation, Reginald Goodall, the conductor, and Anthony Quayle, the actor, were among Knights, Bachelors; and Sir Hugh Casson, former president of the Royal Academy, was made a Companion of Honour.

**Tuesday, January 1, 1985**

Hundreds of Angolan soldiers and Unita guerrillas died in a pitched battle at Cafunfe in western Angola. The rebels overran the town and captured ex-patriate workers there, including at least three Britons and three Americans.

**Wednesday, January 2**

A Soviet cruise missile was reported to have overflown northern Norway and crashed in Finland after it had been fired from a submarine in the Barents Sea. The incident was accidental and the Russians apologized for it.

**Thursday, January 3**

The Israelis revealed they had carried out, over two months, the evacuation of most of the 25,000 Ethiopian Jews, the Falashas, bringing them as new immigrants to Israel. Most were suffering from disease or malnutrition. On January 4 the Ethiopian government condemned the airlift and demanded it be halted. About 12,000 Jews were believed to be still in Ethiopia.

**Friday, January 4**

European Ferries, operating under the name Townsend Thoresen, agreed to buy P & O's cross-Channel service for £12.5 million.

General Sir Brian Horrocks, the distinguished commander who served with Field Marshal Montgomery at El Alamein and in Normandy, died aged 89.

**Saturday, January 5**

The National Coal Board warned that 50,000 mining jobs could be lost due to deteriorating pits if the nine-month miners' strike continued throughout 1985. 38 coal faces had already been irreparably damaged.

**Monday, January 7**

The Soviet-American arms talks in Geneva, headed by Andrei Gromyko and George Shultz, began. The two countries agreed to enter into full negotiations on nuclear and space weapons at a place and date to be decided within a month, the long-term goal being the elimination of all nuclear weapons everywhere.

M Jacques Delors took over as President of the European Commission.

Nine striking miners received jail sentences of between three years and two and a half years for setting fire to Coal Board buses used to take miners across picket lines in August, 1984.

**Tuesday, January 8**

Baby Cotton, the five-day-old girl born to surrogate mother Mrs Kim Cotton, was made a Ward of Court. The conception was arranged by an agency for, it was believed, an American couple.

Michelin, the French-owned tyre manufacturers, announced that 2,600 jobs would be cut, mostly in Stoke-on-Trent—almost 24 per cent of the firm's British workforce.

The coldest weather in western Europe for 50 years killed nearly 100 people and caused communication and traffic problems all over the continent. Temperatures fell to -32° in Munich, and to -17° in Surrey.

**Wednesday, January 9**

Fire destroyed an old people's home in Grandvilliers, France, killing 25 of the inmates.

Sir Robert Mayer, founder of the Children's Concerts, died aged 105.

**Thursday, January 10**

Nine people died and nine others were injured when a gas explosion destroyed six flats in a three-storey block, Newnham House, at Putney Hill, south London.

The NUM voted to recommend the expulsion of the 30,000-strong Nottinghamshire branch unless they accepted the authority of the union's national executive.

On January 12 the rebel Nottinghamshire miners suspended the left-wing general secretary of their area.

President Daniel Ortega of Nicaragua was sworn into office in a ceremony at which the British Opposition leader, Neil Kinnock, and President Fidel Castro of Cuba were present. The new President offered an amnesty to the American-backed Contra guerrillas opposed to the Soviet-supported Sandinista forces.

**Friday, January 11**

Banks raised interest rates by 1 per cent to try to halt the continuing fall in the value of sterling. Despite this the £ fell to a new low of \$1.1185.

Three American soldiers were killed and 16 injured when a Pershing 2 missile caught fire at the US Army base in Heilbronn, West Germany.

**Sunday, January 13**

The Piccadilly Circus area of London was temporarily closed to traffic because of a gas leak from a fractured main.



Mikhail Gorbachev with Mrs Thatcher at Chequers on December 16.





PRESS ASSOCIATION



ASSOCIATED PRESS



ASSOCIATED PRESS



PRESS ASSOCIATION

**The big freeze:** Britain's first significant snowfall of the winter brought the usual chaos to roads. In Kent, top, police said conditions were the worst for 10 years. Most of the south-east had up to 2 inches of snow but in the Medway, where the temperatures reached  $-8^{\circ}\text{C}$ , it was a foot deep. In London a snowman took shape outside Buckingham Palace, above left, and toboggans were out, left, at Crystal Palace. Elsewhere in Europe conditions were much worse. In Rome, above, the first snow for 14 years gave visitors an unusual view of the Colosseum. In Switzerland temperatures of  $-22^{\circ}$  were recorded and in France, where nine people died and there was snow in Nice, temperatures were  $-24^{\circ}$ .



**The royal christening:** The youngest member of the royal family, the second son of the Prince and Princess of Wales, was christened Henry Charles Albert David at St George's Chapel, Windsor, on December 21, 1984. He is seen with his parents, after the ceremony, in one of a series of photographs by Lord Snowdon.

Prince Harry, as he is to be called, who was born on September 15, 1984, is wearing the traditional christening robe of Honiton lace made for the baptism, in 1851, of Queen Victoria's first child. The Archbishop of Canterbury, Dr Robert Runcie, conducted the private family service.







Prince Henry, in his mother's arms, looks on as his elder brother, two-and-a-half-year-old Prince William, decides it is his turn to be the centre of attention. In the front row are Lady Fermoy, the Princess of Wales's grandmother, the Queen Mother, the Queen, the Princess of Wales with Prince Henry, Prince Charles,

and Mrs Shand-Kydd, the Princess of Wales's mother. In the back row, with the baby's grandfathers, the Duke of Edinburgh and Lord Spencer, are Prince Henry's six godparents: Lady Sarah Armstrong-Jones, painter Bryan Organ, Gerald Ward, Prince Andrew, Lady Vestey and Mrs William Bartholomew.



The Queen Mother, above left, with Prince Henry who is her fourth great-grandchild. Back with his mother, above right, the prince practises a royal wave.





Earlier royal débuts: Queen Victoria and Prince Albert, left, at the christening of their son, the Prince of Wales, later Edward VII, in St George's Chapel, Windsor, in 1842. Fifty-four years later, below left, the Prince of Wales attends the christening at Sandringham of his grandson, who became George VI.



In contrast to the pomp and ceremony of the earlier royal christenings, the present Queen, whose parents were then Duke and Duchess of York, was baptized privately in the Chapel at Buckingham Palace in May, 1926, when she was five weeks old.



A group of family and godparents photographed after Prince Charles's christening at Buckingham Palace in 1948. Seated, with the then Princess Elizabeth and the baby, are the infant prince's great-grandmothers, the Dowager Marchioness of Milford Haven and Queen Mary. Standing, Lady Brabourne, now Countess Mountbatten of Burma, the Duke of Edinburgh, King George VI, the Hon David Bowes-Lyon, the Earl of Athlone and Princess Margaret.





**For the nation?** Kedleston Hall, near Derby, has been offered to the nation by its owner, Lord Scarsdale, in lieu of capital transfer tax and death duties arising out of the decease of his predecessor in 1977, amounting to more than £2 million. The asking price for the house and grounds is in excess of £7 million and it is estimated that at least another £5 million would be needed for endowment and repairs required for some of the outbuildings. A special government grant would therefore clearly be needed for it to be possible for either of two interested bodies, the National Trust and English Heritage, to take on this superb 18th-century architectural unity. Kedleston is the family seat of the Curzons, who have had a house on the site for nearly 900 years. The present one, described by Pevsner as "the most splendid Georgian house in Derbyshire"—a county not deficient in such treasures—was the work of three architects, Matthew Brettingham, James Paine and, most notably, Robert Adam, and was built and furnished between 1759 and 1768. Adam also landscaped the grounds, with the cascade bridge over the lake, and designed much of the furniture for the house. John Kenworthy-Browne has stated in print that "if anything of this Georgian ensemble has to be dispersed it will be to the enduring shame of our age"; an opinion with which anyone who has visited Kedleston Hall will doubtless agree.



Top left, the State Boudoir has a characteristic Adam tripartite dividing screen. Above left, the Dining Room with its apse, accommodating curved tables and a jasper wine cooler in the form of a bath. Above right, the Great Hall, measuring 67 feet by 42 feet and 40 feet high, was described by Pevsner as "one of the most magnificent apartments of the 18th century in England". The plasterwork is by Joseph Rose, the Corinthian columns are of English alabaster.



The north front of Kedleston Hall from across the lake. This incorporates Paine's and Brettingham's designs revised by Adam. The dome of Adam's own south or garden front can be seen behind the central block. The grounds include a bridge, a boat house, an orangery and a small bath house, all contemporary with the main house.



## The thunder and lightning man

From the Director of the British Studies Association, Israel

Dear Sir,  
The life and science-seeking of Andrew Crosse (*ILN*, December, 1984) is a touching story and the author (and you) did well to bring his research, experiments and dedication to electricity to the knowledge of wider circles.

I wonder whether there exists any permanent commemoration of him—an institute, school or museum bearing his name? If not, could not some reward and recognition be introduced, for a pioneer in a field we use so much.

Oory Shavit  
Ashdod, Israel

## Statue of A. E. Housman

From the Chairman of the Housman Memorial Trust and others

Dear Sir,  
A bronze statue of A. E. Housman, who wrote the immortal "A Shropshire Lad", has been commissioned by the Housman Memorial Trust to stand in Bromsgrove's ancient High Street.

It is one-and-a-quarter life size and will be unveiled on March 22, 1985, by the Duke of Westminster. The sculptor is Kenneth Potts.

Funds are still needed to complete the project and we would urge your readers to support the Trust by sending donations to the Treasurer, Geraint Prichard-Jones, National Westminster Bank plc, 124 High Street, Bromsgrove, Worcestershire B61 8HJ. Westminster, Peggy Ashcroft, Carr, Tony Beaumont Dark, Judi Dench, John Gielgud, Peter Hall, Ronald Harwood, Michael Hordern, John Kendrick, Hal Miller, J. Enoch Powell, Philip Worcester†, Nick Earle (Headmaster, Bromsgrove School), A. G. Williams (Chairman, Bromsgrove District Council), John Pugh, Chairman, Housman Memorial Trust)

## Board master

From Mr R Pearce

Dear Sir,  
I trust that the impressive personal achievement of your Chess columnist, Dr John Nunn, will not go unrecorded in your pages. His performance in scoring nearly 100 per cent in the recently concluded world team championships is unprecedented in English results and a very important factor in the silver medal (our best-ever team result).

The *ILN* has a distinguished record of Chess representation going back to the great days of Howard Staunton, the unofficial World Champion for a time in the 19th century.

R. Pearce  
Wroughton, Wiltshire

## An appeal for Winchester

by Sir Arthur Bryant

A few weeks ago I was privileged, as the guest of the Warden of Winchester College, to be present at a service in Winchester Cathedral which marked the inauguration of the Winchester Cathedral Trust. The preservation and restoration of the Cathedral and its associated buildings present a continuing task of a financial magnitude far beyond its hitherto existing resources. Despite the donations made by its hundreds of thousands of visitors and the generosity of the Friends of the Cathedral, outside financial assistance is still desperately needed. To meet this immediate and pressing challenge the Winchester Cathedral Trust has been set up in perpetuity.

In the face of a national inflation which has multiplied the cost of architectural repair and maintenance more than twelve-fold in the last quarter of a century, its Trustees have assumed the charge of raising funds for the continuing task of maintaining the buildings and surrounding environment, primarily the Cathedral itself, and also for the requirements of the hundreds of thousands of visitors who annually visit it to wonder, experience its magic and worship.

Viewed in any long-term perspective, the cost in our inflationary age of maintaining a great national heritage like a vast medieval cathedral is far beyond the resources available to a cathedral clergy. The assistance of the state has already been accepted by the Historic Churches Trust, which for a decade now has gratefully received state aid to supplement its own noble work of preserving our many thousands of parish churches without losing its ecclesiastical and spiritual independence.

But our great cathedrals are at present unrelieved by state assistance, and it is left solely to their own clergy and congregations to shoulder the immense and daunting task of providing for their maintenance and preservation. To meet the challenge facing its cathedral, rather than drift into a desperate financial situation or embark on any short-term temporary solution, the Winchester Cathedral Trust has been founded with immense courage and the whole-hearted support of both its historic-minded city and county.

The service and liturgy which marked the inauguration of the Winchester Cathedral Trust was accompanied by a remarkable sermon preached by its distinguished Dean, Michael Stancliffe. He introduced it by quoting a poem of Philip Larkin's called "Church Going" in which the latter described how he himself, a touring cyclist, visited a village church and wondered whether, in its "tense, musty, unignorable silence", it could hope to

survive in a world which had no longer any use or reverence for its antiquated matting, seats and stone font and lectern. Yet in the end he came to the conclusion that, despite such doubt and scepticism,

"A serious house on serious earth it is. In whose blent air all our compulsions meet.

Are recognized, and robed as destinies. And that much never can be obsolete, Since someone will forever be surprising

A hunger in himself to be more serious, And gravitating with it to this ground..."

From this text the Dean met the full challenge of those materialistic Christians "who hold that our cathedrals and great churches are no more than expensive millstones round the neck of Christ's Church; that they are only places of refuge for those who wish to escape from reality and their social responsibilities; that all the resources of money, time, energy and love spent to preserve stones when they should be converted into bread are wasted; and that what the world needs of the Church are centres of social service and not places of worship."

To these charges the Dean replied that a great cathedral is more than a tourist attraction, a historic monument, a museum piece; that it is a holy place set apart for the glory and worship of God, "a serious house on serious earth" to which men will instinctively gravitate whenever they surprise in themselves a hunger to be more serious—as they invariably do when things go ill. And it is no service to one's neighbour to forbid him places where he may take refuge "to seek reassurance, refreshment and strength whenever the world is made particularly harsh, ugly and even deadly by the sin and short-sightedness of men"—as it is at the present time. It does not follow from this that the crying needs of the world outside will be overlooked. On the contrary, the whole weight of the argument favours the conclusion that those who have best served man have first loved God. "And I believe," the Dean continued, "that this Cathedral is primarily a House of God and place of worship in which we try to assemble sounds and colours and actions into patterns which make spells evoking the spiritual experiences necessary to man. It is a historical monument of the first order; it is an architectural showpiece of the first order; it is a tourist attraction and place of pilgrimage. It makes, I am persuaded, its own considerable contribution to the health of society at large and it gives, I know, enormous strength, refreshment and reassurance to a great many individuals." But it is and does these things "because it was built to be, and has been maintained through the centuries to be, first and

foremost, a serious house on serious earth, a House of God."

And because they built it as such and have maintained it as such, our forefathers did not count the cost, the Dean went on. "Because we have inherited such a House of God on which has been lavished such love and such a storm of spending, we shall fail our predecessors, as we shall fail God, if we do not do our utmost to pass on to those who follow us what we have inherited."

For Winchester Cathedral, as much as any Cathedral in the land, is an inherent part of our history as a people—as much as Canterbury, York or Durham, or even London's two great national churches, St Paul's and Westminster Abbey. Winchester, before Westminster, was the crowning place of our kings, and originally the royal seat of the House of Wessex and as such of the noblest of all English Kings, Alfred, who not only saved our Christian monarchy and English Christianity itself from extinction by the Vikings, but made it worth saving by his example of what a Christian king should be—an idea of monarchy which has remained at the heart of our tradition ever since: not of vain glory but of Christian service.

It was the deeply sincere attempt of this wise and humble warrior and teacher—for in the intervals of rebuilding his broken realm after his final victory over the Danes he undertook the task, as heroic as any of his feats in battle, of translating, single-handed, the works of Christian lore and learning which could alone re-impart to his people the all-but-extinguished wisdom, faith and civilization he wished them to share—to model his life and reign on that of his Master which made his achievement so memorable and enduring.

And when Alfred's successors of the House of Wessex became acknowledged as kings of all England, it was Alfred's capital, Winchester, that became the country's capital for the next three centuries. It was the capital first of our pre-Norman English kings, including Edgar, Athelstone and the Confessor, and the great Danish conqueror and Christian convert, Canute, and of our first three Norman kings. Only after the succession of the Angevin or Plantagenet dynasty with Henry II did the crowning place of our kings pass to another capital, London.

But Winchester has never lost its historic place in our national annals, and the aisles, arches and towers of its great Cathedral have witnessed our whole history as a nation and have remained the centre and inspiration of all the great moments of the city's and county's life for more than 1,000 years. Every stone and memorial in it testifies to the continuity and richness of our long Christian and royal tradition.



# ENCOUNTERS WITH PEOPLE AT WORK

by Roger Berthoud



ANDREW WARD

## The copywriter

Boase Massimi Pollitt is a successful, large advertising agency located in snappily decorated premises behind Paddington Station. Clients include Quaker, British Rail, Cadbury-Typhoo, Courage, the GLC, *The Guardian*, Sony, Channel 4 and Sacccone and Speed—about 40 in all.

Landsley Henry, just 24 years old, lively, attractive and with large green eyes, has worked there for almost two years as a copywriter. She came to London fresh from art college in Belfast and the family farm in County Armagh, armed with some examples of her art work and knowing someone who worked at BMP. She had studied design and photography, but it was her way with words which led to her being hired. "I had no expectations and no idea of what I was letting myself in

for," she recalled. "I just knew that the first minute I came in here I loved the place."

The agency's creative department consisted of some 15 teams, with a copy-writer and an art director in each, she explained. "It's a bit like a marriage. Sometimes you spend 10 or 11 hours a day together, sometimes even seven days a week. The level of commitment is phenomenal. You don't think of taking days off when it's busy. If you don't get on, it doesn't work. You have to spark ideas out of each other." With her first art director, there were no sparks. With the second, Michael Durban, it works.

The creation of an ad, be it for a poster, for the Press or for TV—the agency does them all—starts with a brief from the client. "It indicates what he wants to say: for example, 'The Sony Walkman is cheaper than other walkmen.' You have to think of an

**Landsley Henry: an idea is the key.**

attention-grabbing way of saying it. We are working on that at the moment. We both contribute evenly. It's like playing tennis, it goes back and forth.

"Usually a team gets the next brief which comes along if they haven't much on. It's all very fair. Each aspect of the media is completely different. With posters you have to be incredibly succinct: after all you have only three seconds for someone to glance at it from a car or whatever. In the Press you can hold them a little bit longer." The key to success is to find not just arresting words or images, but an idea. "It is infinitely more interesting if the reader has to complete a part of the ad and become a participant."

She was proud of one ad she did for a new car phone, at the time of last summer's economic summit in ➤➤➤



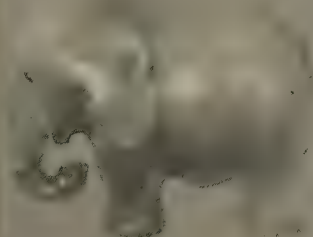
*Wartski*

ESTABLISHED 1865

14 GRAFTON STREET  
LONDON W.1.

Telephones: 01-493 1141-2-3

**A HERD OF ELEPHANTS  
BY FABERGE**



A carved opal elephant with ruby eyes.

An aventurine quartz elephant with rose diamonds.

A nephrite elephant with rose diamond eyes.

A bowenite elephant with demantoid garnet eyes.

All shown approximately half actual size

Members of the British Antique Dealers' Association



# ENCOUNTERS

London. It showed President Reagan, who was in town, on the phone in his car, with the words: "Being out of the office needn't be the end of the world."

Much time is spent cudgelling the brains. Indeed some builders who were sprucing the place up recently could not understand why so many people were sitting around staring at the walls. The staff usually have three briefs on the go at any one time—rush jobs sometimes, otherwise there may be a fortnight to find and burnish an idea. Then the art director does a layout, and they show it to the creative director. He may touch it up, or throw it out: "One has to remember that the ad isn't just for your creative pleasure, but has a job to do," Landsley reminded me. Then the draft goes to the client, usually *via* the relevant account manager, who is the middleman. "Occasionally we meet the client when it is presented: we get so attached to the idea we can't imagine anyone else presenting it in the right way. It's a terrible way to be!"

"The best moment is when you get an idea, the worst is when a client rejects it, for whatever reason... that's why we have account managers—to keep the clients and the creative people apart!"

Occasionally, she admits, she has felt she is selling out her political and moral beliefs, and she would not want to do anything with a sexist slant. But she loves the pressure, and finds it hard to switch her mind off the current briefs. "If we have nothing on for a week, I go mad. The process of getting an idea—I don't think I could get tired of it."

## Voice of London—in Polish

Of all the broadcasts of the BBC's External Services—in 37 languages, heard daily by an estimated 100 million listeners—few can have a keener audience than those in Polish. The Polish section at Bush House in the Strand is one of the largest, with a staff of around 30, including 20 journalists, and three hours 40 minutes on the air daily between 5am and 10.15pm.

The man who runs it is Krzysztof ("Chris") Pszenicki, a tall, enthusiastic and articulate sociology graduate of Warsaw University who left Poland in 1969, aged 24, with his parents and sister, after being involved in the troubles of 1968: "You can say the authorities made me an offer I couldn't refuse," he told me in the small, smoke-filled office which he shares with his No 2, Metek Sieradzki.

The backbone of the section's daily output is formed by eight news bulletins prepared by Bush House's central news room. These have to be translated and to some extent "regionalized", leaving more than two and a half hours for Pszenicki and his staff to fill, either from centrally prepared



Chris Pszenicki: a backbone of news.

features or their own efforts. They work in three shifts, he explained, turning their hands to virtually any task: reporting, sub-editing, translating, interviewing, monitoring the Press, newsreading and so on.

"We cover virtually everything, though sport only occasionally," he said. "The mainstay is current affairs, and there are three press reviews a day geared to different problems. We have an arts programme every Sunday, and we do pop music programmes—the Top Ten that matters in Poland is the BBC's. We also cover technology and business, and might explain how the Stock Exchange works, which is a mystery to any Pole under 50. Then there is *English by Radio*—five to six minutes five evenings a week."

The guiding principle, he explained, is "the world as seen from London". "We would deal with Polish matters only if they were visible from London: it's not like *Radio Free Europe*, which is trying to be an alternative internal radio service which happens to be outside Poland; or like *Voice of America*, which reflects the views of the American administration. We are not political in the sense of party political, but part of our job is to defend a certain system of values. The difference is that we don't prevent the exponents of other ideologies from airing their views, for example in discussion programmes. We are not neutral between good and evil—the system of values is reflected in what we do."

Pszenicki's staff have to combine impeccably up-to-date Polish—which means they have to have been brought up there—with a working knowledge of English and England. "Every new crisis in Poland throws up a new batch of candidates," he said. He was himself greatly helped by having an uncle living in England, and started doing some relief work in the Polish section at Bush House while spending a year around the corner at the London School of Economics. He joined full time after three years' lecturing on sociology at a London polytechnic.

His section's broadcasts are reckoned to have some five million regular listeners in Poland. The letters which result reflect not only their gratitude but the political temperature.

From around 2,500 a year before Solidarity they rose to 11,000 in the year of Solidarity, lapsing below the original level during the state of emergency. Now they are up to around 5,000. Many are to do with *English by Radio* and a record request programme. Often they are from third-generation listeners. "We get letters from people saying their grandfather and father were listeners. Our first transmission was on September 7, 1939, a week after war broke out, and for a time we had a monopoly position: an awful lot of goodwill stems from that. The knowledge that what we do is appreciated and important naturally gives us a nice glow," Pszenicki said.

*Voice of America*, which now broadcasts for twice as long each day, has overhauled the BBC's Polish service in terms of listeners (Radio Free Europe, on the air 19 hours daily, is way ahead). Pszenicki is afraid that VOA's vast new capital expenditure programme will give it a further edge in terms of superior audibility.

## Grooming our best friends

The full canine toilette, Mrs Suzanne Ruiz explained, involves getting the knots out of the coat, cutting the nails, shampooing and conditioning, drying, then clipping, trimming and grooming to show standard. Mrs Ruiz, daughter of a half-Swiss father and wife of a Spanish-born caterer, speaks with authority: she was voted Groomer of the Year not long ago in the finals of the annual Groomers' Association competition.

When I called at The Dogroom, her emporium in Hove, Sussex, she was plying her electric clippers on a rather phlegmatic, full-skirted black American cocker spaniel, which sat on an electrically adjustable grooming table. One of her three assistants was shampooing a benign, slate-grey standard poodle in a large bath, rinsing it

with a shower spray. Coat fluttering in the breeze, a brown and black King Charles spaniel sat in a spacious German-made dog-drying machine (non-spin) which looked a bit like a walk-in micro-wave oven. "That machine makes a tremendous difference to this job," Mrs Ruiz said feelingly. "Drying an Old English sheepdog with a hair-dryer was murder!"

The Dulux ads featuring that shaggy breed had spread its popularity without alerting people to the attendant problems, she said: she had found everything from toys and fish-hooks to food in their coats, which were sometimes so matted they could barely sit down. "It's rewarding when you see the difference, and there can even be a personality change."

Suzanne Ruiz started her working life as a window-dresser, but she had always loved animals and graduated to her own dog parlour two years ago after working in a pet shop and doing some grooming for friends. At first she taught herself from books, then got a diploma from an experienced practitioner in Slough.

Poodles, spaniels and Yorkshire terriers provide the bread and butter, she said, but they have groomed everything from a St Bernard—it just fitted into the dryer—to a chihuahua. She used to breed pugs, but went off them. As we talked one of her new favourites gambolled at my feet: Bunny, a diminutive, silky-tailed Bichon Frisé, its coat tinted a delicate shade of pinky mauve. The breed was brought over quite recently from Tenerife.

Grooming is not a vastly remunerative calling: the basic price for a poodle is around £7, though a hand-scissored Old English sheepdog can work out at £40. Grooming for shows, and photographic portraits taken by Mr Ruiz, are also available. It can be a bit smelly accidents will happen, even in the dryer. But quite a few canine clients become like old friends, and Suzanne, in general, feels privileged to be working with them.



Suzanne Ruiz: the German dog-drying machine makes all the difference.



# How a great Bordeaux evolves

Wine-making results in the creation of a work of art: the birth of the wine progressing from the cultivation of the vine, to the harvest, to the process of vinification. Once the vinification is complete, the wine is made.

But it has yet to be aged so that it reaches maturity, perfecting the work: and this is a complementary art.

A great wine of Bordeaux must age, or at least advance in years. And it must do so in the bottle, at rest, far from noise, sheltered from light, surrounded by a certain degree of humidity which maintains the seal of the cork and protects the product from oxidation, which is a crucial factor in its deterioration.

After a period of 30 years—as one is too often made aware—the satisfactory development of a wine begins to depend on the state of preservation of the cork, itself dependent on its degree of tightness. It is said that after the first 25 years corks should be changed every quarter of a century. Splendid. But

apparatus is necessary to perform this operation and only the estate is adequately equipped. An individual has neither the equipment nor the technical ability to enable him to carry it out. Then the wine must be topped up. And in any case changing the cork is a shock to the wine, an operation which may be more dangerous if it is carried out than if it is neglected.

In fact there is no certainty of its benefit.

When is wine ready for drinking? This important question might be better phrased: When is wine at its best for drinking? The answer is difficult because fine wine is a living product. It develops, enabling all its qualities to blossom, reaches a peak, then declines, in the same way as man. Some bloom at 30, others at 40; a certain individual may consider he has reached his peak at 45.

Each vintage is different and the development of each one is based on the totality of its components. It is

because the wines of Bordeaux contain tannin that they are able to age; and the quality of the tannins is dependent on the amount of sunshine to which the fruit has been exposed. An insufficient formation of tannins, or the formation of poor quality tannins, threatens the aging process which is a factor in the wine's growth. Certain years may age more or better than others. And the future depends on the wine's promise of aging. A wine which has no hope, or only a poor chance of aging, can obviously never reach maturity.

How then is it possible to know at what point a given vintage has reached its peak? There are, of course, tables published each year by the Comité Interprofessionnel des Vins de la Gironde giving the yearly development of the red and the white wines of Bordeaux. But this information is too general and too simplified to convey the subtle differences.

A great estate, such as Léoville-Las-Cases—and this is an exceptional

case—nearly every year publishes an analysis of all its vintages for the past quarter of a century, their development and the stage they have reached. It also includes comments on tasting and forecasts for the future. Thus each owner of a particular vintage may find out how his wine is developing in his cellar.

In general, it may be said—and this applies to wines which have been looked after carefully—that from the moment when deposit appears and the colour is beginning to change, from then on the wine is beginning to reach its maturity.

But attention must be paid to the degree of maturity. Great wines can no doubt age without deteriorating; however, the flavour of old wine is not always appreciated. To quote Professor Peynaud: "I like vintages of great age if they are not old." How right he is!

The supervision of vintages is as important for the owners of bottles as it is for the oenologist, who must



The entrance hall to Château Léoville-Las-Cases.





## How a great Bordeaux evolves

obtain information about the wine's subsequent evolution, even if he can do nothing about it. For from this information he derives his expertise. If certain promising years have later been disappointing, it is because they have not reached their maturity and have consequently not aged well. Certain others, in the long run, achieve an un hoped-for degree of success. This was the case of several 1962s.

Tasting is the only method of keeping a watch on the process of aging, and only the professional can carry it out, as much on account of the restrictions it imposes as of the knowledge it requires. Tasting is a difficult art which is ideally carried out at 11 o'clock in the morning. And it is not advisable to taste too many wines at the same session on account of the palate rapidly becoming jaded, such is the degree of acuteness required.

Let us consider how two vintages of Léoville-Las-Cases have been assessed: 1966.

Notes of tasting made in 1981:

Very fine colour, both in intensity and shade; well developed bouquet, intense and strong. Good flavour of tannin in the mouth, very vinous, warm, full-bodied, slightly fierce in its strength. A bottle full of promise.

Notes of tasting made in 1984:

Very intense colour, indicating the wine's development, very dense bouquet, of great complexity, vinous and full-bodied; the full-flavoured tannins



Top, the cellar where wine is stored in the cask awaiting bottling. Above left, the pillar surmounted by a carved stone lion, marking one of the boundaries of the Léoville-Las-Cases estate. Above right, M. Michel Delon, administrator of the estate. Right, a vineyard situated on the banks of the Gironde.

give a hint of a promising blend. A bottle of promise whose approaching maturity can already be appreciated with great satisfaction.

1977

Notes of tasting made in 1981:

It has not yet fully developed its bouquet, which has an aromatic, spicy character. It is a vigorous wine which is beginning to emerge and to fill out.

Notes of tasting made in 1984:

Very expressive aromatic bouquet, floral with spicy overtones. Pleasant in the mouth. This wine has reached maturity; opinions were unanimous on the success of a difficult year.

We did not taste these two vintages at the table, wishing to avoid the eternal insoluble argument between those

who claim that judgements at table are too variable on account of alterations in the palate—with cheese, without cheese, on account of a diminishing appetite for wine, of fatigue following digestion of the entrées, etc.—and who prefer to approach the wine with a clean palate, and those who, on the other hand, being of the opinion that wines are made to accompany food, consider that they can blossom only at the table. For our part, we opted for the professional tasting at 11 a.m.

The preceding notes proved to be astonishingly accurate.

There is also an art in speaking about wine, in Bordeaux, in a great estate, and at Léoville-Las-Cases the words are inspired by love.





# South Africa

## Why it's part of Africa.

To begin with, it's on the southern tip of Africa.

But the similarity doesn't end there.

In common with the heart of Africa, you'll find vast reserves of wildlife, endless vistas punctuated by majestic mountains.

Arid deserts and lush, green forests. Warm winters under blue skies.

A myriad of tribal cultures. Nature untouched by hand.

In South Africa you'll find the essence of Africa.

Unknown. Unpredictable. Beautiful. You'll sense the mystery.

## Why it's not.

In 1652, the Dutch brought their architecture. Soon after, the British brought their tradition. The Germans, their culture. The French a knack for making wines.

A settlement, startling in its diversity, blossomed. They called it Cape Town.

In 1871, diamonds were discovered in Kimberley. 15 years later, gold in Johannesburg. Along with the many fortune hunters came the wealth that makes South Africa unique on the continent.

It is a country stretching from the Atlantic to the Indian Ocean. Two thousand miles of coastline, golden beaches and seas of flowers. Thriving cities and glittering nightlife. Fashionable shopping centres and gourmet restaurants.

And a cosmopolitan population, with a wealth of traditional languages and cultures.

All of which fully justifies calling South Africa a world in one country.

## South Africa. A world in one country.



**satour**

Holidays including hotel (14 nights)  
air fare and transfers from only £599.

Further information from:

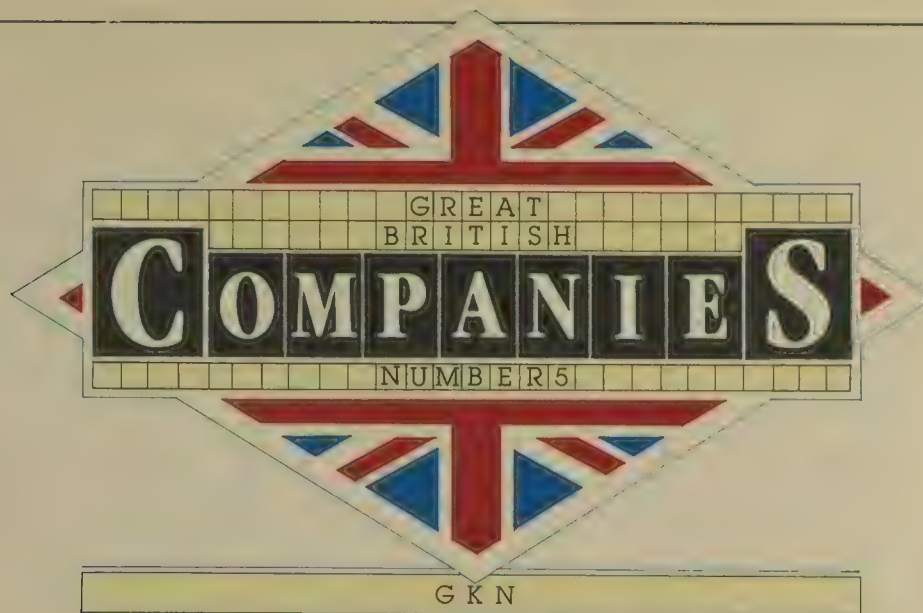
South African Tourism Board,  
Regency House, 1-4 Warwick Street,  
London W1R 5WB. Tel: (01) 439-9661  
Telex: 298946.

Name \_\_\_\_\_

Address \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

11731/ILN.BW





# The nuts and bolts of business

by Carol Kennedy

Suppliers of essential but unseen components to industry—from screws to constant velocity joints—GKN has survived the decline of the steel industry and the recession to turn a £1 million loss into an £88 million profit in two years. The key to the company's success is innovation and internationalism.

Guest, Keen & Nettlefolds, Britain's biggest engineering group, can claim to own the country's oldest continuous manufacturing business: the history of one of its subsidiaries goes back to within 150 years of the Norman Conquest. Kirkstall Forge, on a beautiful stretch of the River Aire above Leeds, was established as an iron-works by Cistercian monks around AD 1200, and metal-working has continued on the site ever since. The products of Kirkstall reflected the changes in industrial technology: in the 18th century it manufactured spades, shovels and screws; in the 19th, boilers for steam engines, and by the turn of the 20th century was gearing up to make axles for motor cars. When GKN took it over in 1974 it was Europe's largest independent manufacturer of heavy duty axles, and several of its employees could boast forbears who had worked there in the 1770s.

GKN is now itself chiefly noted for motor components: in 1983 they accounted for 43 per cent of the group's £1,975 million turnover and 68 per cent of its £119 million trading surplus. In this vulnerable market, at the mercy of strikes in the car factories, oil price increases and all the myriad economic factors that affect car ownership, GKN has pinned its strategy to two main planks—internationalism and innovation.

The group's strength as an "industrial sub-contractor", as chairman Sir Trevor Holdsworth describes it, rests on its geographical diversity, with 200 companies employing 54,000 people worldwide, and a new £7 million product development facility at its Wolverhampton technological centre,



A group of components made by Guest, Keen & Nettlefolds for the motor industry.

the source of a world-beating new type of leaf-spring for commercial vehicles. Other potential "firsts" are planned.

"We may appear to be a 'sunset' or 'smokestack' sort of industry," says Sir Trevor, an ebullient Yorkshireman of 57 who, though an accountant by training, talks with the enthusiasm of an engineer for his subject, "but the technology you can use in it is really changing—lasers, for instance. If you are going to be an industrial sub-contractor, servicing industry as we do, I think your strength and longevity will depend on exploiting high technology. I believe that's our role."

GKN has always been at the service

of industry, makers and suppliers of essential but usually unseen components that go into cars, trucks, buses, tractors, railway lines, the frames of buildings, and virtually anything industrial needing to be fastened to something else. Almost literally, the group has been the "nuts and bolts of business", as the magazine *Management Today* described it, ever since the amalgamation in 1902 of Guest & Co, a famous Welsh iron and steel firm, with two leading Birmingham companies, Arthur Keen's Patent Nut & Bolt Co and Nettlefolds Ltd, brass-founders, ironmongers and screw manufacturers.

The three founding families each merits a niche in British industrial history; in the Nettlefolds' case, in political history as well, by providing the financial base for the Chamberlain dynasty—first Joseph, then Austen, and finally Neville, who was Prime Minister from 1937 to 1940. The Guests' business originated in 1759 when John Guest, son of a Shropshire farmer, moved to Dowlais, south Wales, to manage an iron smelting works. He and his heirs ran the business for nearly 100 years, his grandson Josiah marrying an earl's daughter and being made a baronet himself in Queen Victoria's Coronation Honours.

When Sir Josiah Guest died, in 1852, Lady Charlotte took over the company and ran it for four years, after which professional engineers took charge and greatly expanded its operations. Huge profits came from the Guest coal mines and were reinvested in a new, integrated steel works at Cardiff in the 1890s.

By 1899 the Guest family was ready to spread its financial interests, and Keen's Patent Nut & Bolt Co was an obvious candidate for a merger. Arthur Keen, who began his career as a clerk at Crewe station, with the London & North Western Railway and was later promoted to goods agent at Smethwick, had married the daughter of Sir Thomas Astbury, a wealthy ironfounder. His father-in-law helped him to set up his own business with an American who had patented a nut and bolt making machine. Eventually Keen bought out his partner, amalgamated with a firm making railway fasteners and built up a



## The nuts and bolts of business

prosperous business called the Patent Nut & Bolt Co.

Keen was a perfect example of the Victorian self-made success. He branched out into banking, moved into civic politics and by 1899 was chairman of the London City & Midland Bank (his portrait still hangs in the Midland Bank's head office). A prominent local philanthropist, he was active in launching the fund-raising which founded the University of Birmingham. He was exactly the same age as Ivor Guest, first Lord Wimborne, and the two men, both 64 in 1899, found their business interests fitting together like a set of Keen's patent nuts and bolts. Keen wanted Guest's productive capacity for pig iron and steel and access to the Welsh firm's coal resources. By the merger, which was concluded in 1900-1 with an issued share capital of £2.53 million, he acquired a secure supply of raw materials and a bulwark against market fluctuations in the price of iron and steel. Wimborne, who was not as much of a businessman as he liked to think, was for his part satisfied to see the family firm consolidated on a broader industrial base.

A neighbouring firm of Keen's in Smethwick was Nettlefolds Ltd, formerly known as Nettlefold & Chamberlain. The two families' connexion had begun in 1819 with the marriage of John Sutton Nettlefold, a London brassfounder, and Martha Chamberlain, daughter of a shoemaker. In the 1850s the company revolutionized the manufacture of screws with a new machine which produced screws with pointed ends. Driven by the marketing energy of Joseph Chamberlain—subsequently MP for Birmingham, Colonial Secretary in the Coalition government of 1895 and father of Austen and Neville Chamberlain—the company rose to dominate Birmingham's screw production, turning out 90,000 gross a week by 1865. Joseph Chamberlain made a fortune out of the business and was able to retire in 1874 at the age of 38 to devote himself to politics.

Keen perceived the opportunities for a merger which would create an integrated network of supply, production and marketing of steel products. By skilful, sharp negotiating (including some faked evidence that Guest, Keen was planning to enter the woodscrew market in competition), he persuaded Nettlefolds to join his group in 1902. In the same year Keen acquired a rival steelworks in Merthyr Tydfil, and the issued capital of the new Guest, Keen & Nettlefolds rose to £4.5 million.

Keen, as Sir Trevor Holdsworth remarks with admiration, was an outstanding business strategist, well ahead of his time in the international scale of his thinking. In 1900, when steel companies were traditionally armaments-based and tied to nationalistic interests, his ambition was to amalgamate



Guest, Keen with the United States Steel Corporation. He sailed to America in pursuit of his dream but it came to nothing, and he then turned his attention to creating a huge engineering complex in the Midlands, of which the Nettlefolds acquisition was the first planned stage.

Throughout 1914 and 1915 he was negotiating with Dudley Docker (father of Sir Bernard Docker, who ran the BSA company and became gossip-column material through his flamboyant wife Norah) for a merger of GKN with Docker's Metropolitan Railway Carriage, Wagon & Finance Co. The result would have dominated the entire Midlands engineering industry, but the First World War and the deaths of both Arthur Keen and Dudley Docker put an end to it. Keen died in February, 1915, leaving £1 million but no adequate successor among his four sons to run the industrial giant he had created. One of them, Francis, did however remain on GKN's main board until 1933.

After the First World War—when, in common with other engineering businesses, GKN was under government direction—expansion began again with several important acquisitions, among them the nut and bolt makers F.W. Cotterill, which established GKN as a national leader in that industry. Cotterill's managing director, T. S. Peacock, joined the GKN board and his son, Sir Kenneth Peacock was chairman for 12 eventful years, 1953-65, when the group was coping with the nationalization and denationalization of steel.

In 1920 GKN acquired several im-

portant manufacturers, including John Lysaght, makers of sheet metal and corrugated iron, and its subsidiary Joseph Sankey, which had played a key role in the First World War, supplying 5,500,000 steel helmets to the British Army, almost its total requirements. The Sankey Division of GKN at Telford today makes chassis frames, steel and aluminium wheels and fully assembled tractor cabs. It is also the manufacturer for GKN's important defence contracts in the Saxon wheeled armoured personnel carrier and the tracked combat vehicle, the MCV 80, technologically highly advanced and protected against all forms of attack, including nuclear. Ministry of Defence orders for the two types of vehicle are in the region of £150-200 million, and the MCV 80 is seen as having great potential for overseas sales.

In the 1920s and 30s GKN's iron and steel plants expanded across Wales and the south-west of England, and for the first half of the century the group's development was based on increasing its steelmaking capacity and its engineering outlets for steel products. Its steel processing expertise embraced everything that could be done with the metal—rolling, drawing into wire, forging, pressing, stamping, casting, extruding, sintering (powdering, then reconstituting in moulds) and machining. Its primary markets remained the railways and the construction business



until the 1930s, when mass-production of cars began to take off and GKN's commanding position in forgings and pressings enabled it to carve out a substantial market in the supply of crankshafts and wheels.

The whole base of GKN's operations was threatened by the postwar Labour government's nationalization of steel, but this proved comparatively short-lived. Within four years of its four steelmaking companies being nationalized in 1951, the company was able to buy them back when the Conservatives, under Winston Churchill, repealed the legislation. History did not repeat itself when steel was renationalized under Harold Wilson in 1967, an event which, Sir Trevor Holdsworth recalls, "tore the heart out of GKN in its 200-year-old form".

The group did repurchase its Brymbo works in Denbighshire during the Heath government's term of office,





GKN specializes in supplying the needs of industry great and small, from the support structure for building bridges at the M4/M25 interchange, above, to the latest Supadriv screws, top left. The MCV 80, the Army's new combat vehicle, above left, was designed and developed by the Sankey division of GKN at Telford. Left, autoparts centre at Weedon, Northamptonshire.

several big component suppliers. International markets were the answer to a shaky UK base. "We had to achieve not only product improvement but geographical diversity, so that we became credible to the motor industry worldwide," said Sir Trevor. His managing director, Roy Roberts, has pointed out that the key to being a major component supplier is "to serve the customer wherever he wants to be served".

GKN went into transmission manufacture in Germany with the acquisition of Uni-Cardan, and in 1980 established a plant in Sanford, North Carolina, to manufacture front-wheel drive systems and their key component, the constant velocity joint, for a North American market that was just abandoning its long love-affair with the gigantic gas-guzzler in favour of European-style "compact" cars. US component sales now contribute 18 per cent of the group's motor component turnover, and that percentage is rising dramatically as front-wheel drive continues to sweep the North American market.

To avoid becoming over-dependent on manufacturing, GKN went into the distribution of motor components,

into steel stockholding and distribution of hardware such as tools and garden equipment. Then, as Sir Trevor Holdsworth recalls, "We had to decide whether there was a theme to all the steel reinforcement businesses we were in—foundations, building products, scaffolding—to see if they could exist in their own right." The theme was identified under the umbrella title of Industrial Services, which produced just under a quarter of GKN's total sales in 1983 and is seen as a growth area. "All these things are about solving problems for industry, and that's what we're good at, selling to other industries—not to a retail market."

In fact, apart from boxes of screws marked GKN which you can still buy at chain stores (though the group is no longer the world's largest screw manufacturer and is much more concerned with distribution), very little of this vast unseen industrial empire meets the customer's eye, which poses something of an identity problem. A car buyer may ask for a Lucas battery but not for a GKN constant velocity joint—it will be fitted in his vehicle anyway. The CVJ, a world-beating invention indispensable to front-wheel drive transmission, was not a GKN "first" but was acquired with Birfield, the group whose Hardy Spicer subsidiary put it into mass production for the Austin Mini. GKN now supplies about a third of world demand for CVJs from its own factories.

Sir Trevor Holdsworth, formerly managing director of GKN, became chief executive in 1980, at a highly dramatic moment in the group's history. "The steel strike broke out >>>

Brymbo being the last steel mill it had acquired before the original nationalization decree of 1948. Now a leaner, more efficient operation with one high-powered furnace where there used to be four less productive ones, it admittedly has a captive customer in the rest of the group for its engineering steels, but is a source of pride to Sir Trevor for the fact that it never made a loss during the recent recession. GKN's other steel manufacturing interest in the UK, Allied Steel & Wire, owned 50/50 with British Steel Corporation, is also profitable, though restricted by the EEC quota system.

By the early 1970s, whatever the swings of government at Westminster, it was obvious to GKN's management that the steel industry had changed irrevocably and it was time to get out of being dependent on that base. Fifty or 60 years of acquisitions based on a steelmaking core, however, meant that

the group possessed a whole series of "downstream" businesses which suddenly became irrelevant without that core. An intensive period of reorganization followed; steel processing was increasingly sub-contracted out, manufacturing interests regrouped, notably in nuts and bolts and fasteners, and distribution activities grew in importance. In 1974 GKN formed Britain's first national pallet hire pool, GKN Chep Ltd, which has proved a growth area for the company.

Above all, GKN went for automotive products, a natural market both historically and pragmatically, though the 1970s were hard years to be relying on the volume car business. Strike after strike disrupted the production lines of Longbridge, Cowley and Dagenham; British Leyland's future, as more and more millions of public money were sucked into it, looked seriously in jeopardy, as did



## The nuts and bolts of business

on the day I became chairman: mid-night struck, and so did the steel industry. Coping with that became my first priority. What we didn't realize was that the recession had started actually around the back end of 1979, but the steel strike diverted attention from the fact that, underneath, the market was disappearing. We knew that a lot of businesses weren't going to survive... We went from £126 million profit in one year (1980) to a loss of £1 million in the next."

The group was forced to embark on a massive programme of redundancies, more than halving the UK workforce from 69,100 in 1980 to 33,600 in 1984. Over those four years redundancy payments and plant closures cost the company more than £200 million, but pre-tax profits in 1983, at £88.1 million, were more than double those of 1982. The drastic slimming operation, moreover, was achieved without major industrial unrest, thanks largely to an advanced system of employee communications which had been started in the early 1970s, and to GKN's practice of dealing with industrial relations on a decentralized basis, plant by plant. "Because the employees had pretty good information about the business, they could understand what was happening and really didn't blame us too much," says Sir Trevor. "I have to compliment our own managers on the spot for making it happen."

Management at the top was also pared down, cutting out a middle tier and centralizing decision-making in an "inner cabinet" of five. Targets were set of 10 per cent on sales and 20 per cent on asset return: about 40 per cent of GKN's operations have so far succeeded in meeting those figures. The "inner cabinet", meeting weekly in London, makes such swift decisions on projects that it often "frightens the managers concerned", says managing director Roy Roberts.

Another GKN practice which has proved successful in improving job satisfaction, employee relations and plant efficiency is statistical process control, by which a worker becomes his own quality controller and a vital source of information on the machinery he operates, helping the company, among other things, to make effective investment decisions. On the basis of his own group's experience and his observation of the industry, Sir Trevor is optimistic about investment levels and innovation in British engineering, and in manufacturing as a whole. "I'm hopeful for it because suddenly one has the capability of refreshing it considerably with the technology that's around. Design techniques such as computer-aided design, for a start, have revolutionized the engineering business—and then you come to computer manufacturing... Because of these, if you invest, you now have the capability in Britain of leap-frogging others who



High technology at GKN's Wolverhampton development centre: computer-aided design, top, used to construct accurate models, and a multi-axis rig, above, part of a £4 million test programme for a revolutionary new leaf-spring for vehicles.

were better at the start, like the Japanese and the Europeans."

But in GKN's main revenue-producing area, motor components, Sir Trevor is conscious that "we've probably reached the peak of its dominance". From now on, growth is more likely to be in other areas such as services. That said, if something comes along like the CVJ or the new, revolutionary leaf-spring, "there's a market out there of huge size. Whether it's growing or not is irrelevant—the substitution element is there. What you've got to get is the innovation. That means you should really concentrate on a narrow spectrum, because you don't find these things easily; you have to go through a lot of stages before you find them, but once you do, if you're credible as a supplier to the industry worldwide, you have no problem marketing them."

"The trend is to lighter, stronger components, and if you find the

materials, the products that will do that, there's a ready market waiting for you. The only problem is the time it takes to get products accepted, because the consequences of failure are so great."

With the leaf-spring GKN reckons it has a two-year lead, but there is always the risk of a lead being eroded while tests are completed and production lines tooled up. From this year the group hopes to be producing 500,000 annually in a new factory at its Sankey site in Telford. It appears to be a truly revolutionary solution to a problem that has exercised manufacturers of heavy-duty vehicles since the dawn of the motor age. In the First World War the Army complained that its lorries were always breaking down because of the vulnerable leaf-spring in the suspension. The problem is how to combine lightness with strength, and GKN's solution, developed at an overall cost of £10 million, is a composite

material made of glass fibres embedded in epoxy resin. It can save up to 60 per cent in weight over conventional steel, is far more durable and also gives a more comfortable ride.

GKN currently invests around £30 million a year in research and development and Sir Trevor Holdsworth is cautiously confident that the sort of technology that made the leaf-spring possible is capable of being adapted to a variety of other products. As another example of lightness allied with strength, he cites wheels made of squeeze-formed aluminium, a feature of the new MCV 80 military carrier: "The weight saving can be enormous." The technology of composite materials excites him, such as experiments mixing ceramics with aluminium to produce a tough surface on parts that come in for a lot of wear.

"We do seem to have a capability of dealing with materials; we've always had to have competence in all the ways you deal with steel and other metals such as aluminium. We tried plastics for a while, but we didn't understand them. We then went on to carbon fibres, but that didn't work and eventually we got to the composites we're now using. It so happened that the leaf-spring was the product we identified as the best one to develop."

"We haven't made them in mass quantities yet, but nothing seems to be wrong. The market is undoubtedly there, the Americans don't seem to have solved the problem, nor do the Japanese. But once you've got something that appears to be unique, everybody wants it tomorrow, so you get very strained human resources, because there are only a limited number of people initially who really understand it."

Early last year GKN's bid to take over one of its major Midlands competitors in auto components, AE (formerly Associated Engineering), was aborted by the Government on monopoly grounds. AE subsequently sold its parts distribution side to British Leyland's Unipart, and GKN took over another distribution concern from Smiths Industries. The group is still looking for a suitable association in component manufacturing, which would be outside the UK.

Internationalism and innovation—in both areas Arthur Keen's legacy of drive and expansion seems alive and well in the chairman's office, unexpectedly situated in a quiet Georgian backwater near St James's Palace. Sir Trevor Holdsworth, in the full spate of his enthusiasm for what has been called "turning yesterday's metal bashers into tomorrow's world beaters", unconsciously uses the gestures of an engineer fitting pieces of intricate machinery together. "It's exciting, solving problems," he says with conviction—and, suddenly, British "sunset" industry seems to have a sunrise after all.

Carol Kennedy is Deputy Editor of *The Director*.



# Scotland's Number One Quality Scotch Whisky





Our luxurious, wide-bodied seats provide longer legroom for a long stretch. Add thoughtful service, gourmet meals and you have total comfort. We are, in fact, what many call First Class.

## **MAS 747 BUSINESS CLASS.** **AFTER THE MEAL. AFTER THE MOVIE. THE BIG STRETCH.**



**mas**  
malaysian airline system

**WE'LL TREAT YOU LIKE GOLD**

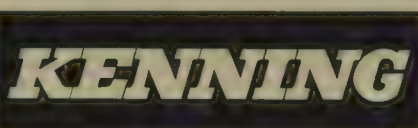




# “How would you like your Daimler Limousine sir?” “Oh, rare, I think”

He who orders Daimler Limousine from Kenning displays impeccable taste. Elegance of coachwork, a distinctive fluted radiator with golden monogram, matched burr walnut veneers and hand-stitched leather all proclaim a quality that has long been acknowledged the world over and is unmistakably Daimler. Extensive handcrafting results in the interiors of “standard” Daimler Limousines being not quite alike. When it comes to personalising your Limousine even further, the possibilities are extensive.

Discuss with Kenning just the colour combination you require. Perhaps velvet-style upholstery with matching curtains and floor covering? A cocktail cabinet with television receiver, radio telephone, and fold-away writing table are among the many options open to you. One constant factor among Daimler Limousines is excellence of engineering, offering swift yet hushed travel. For the rest, each Daimler Limousine is a rare thing, expressing its owner's individuality with style and dignity.



For further details and demonstration please contact:

**Kenning Fleet Sales and Contract Hire Division,**  
Gladstone Buildings, Clay Cross, Chesterfield Derbyshire S45 9JW.  
**Telephone: (0246) 863939**

YOU CAN WITH KENNING!



# HEALTH, DIET & FITNESS

One in every three adults in Britain is overweight. The Department of Health also says that, as a nation, we drink too much and exercise too little. Does it really matter? Four experts here try to answer this question and assess the influences of diet and exercise on health.

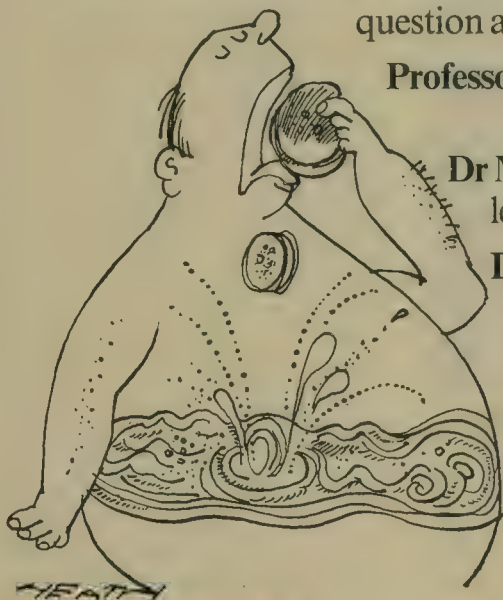
**Professor Anthony Clare** introduces the feature by urging us to understand our bodies and to pursue the unfashionable virtue of moderation.

**Dr Miriam Stoppard** examines weight, influences which affect it, lessons to be learnt about what to eat and how to diet successfully, page 36.

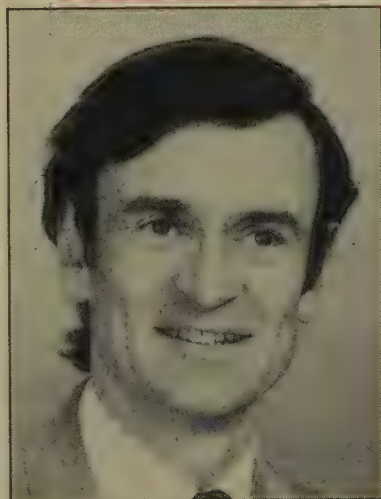
**Dr Michael O'Donnell** explains the connexion between diet and certain cancers and outlines the changes in eating habits which reduce the risk, page 36.

**Geoffrey Cannon** sets out the evidence that regular exercise reduces the risk of a heart attack and gives his gentle training schedule for a healthier, fitter nation, page 40.

Drawings by Michael Heath.



**WARNING:  
FANATICS DAMAGE  
YOUR HEALTH**



by Anthony Clare

One of the people I interviewed in the first series of *In the Psychiatrist's Chair* on BBC radio was Peter Marsh, chairman of one of Britain's most dynamic advertising agencies. Mr Marsh proved an extremely forceful man who rather gloried in saying what other more timorous souls might prefer to keep to themselves. So I was not surprised when I recently read his outburst in the *Financial Times* concerning the activities of people who press for a healthier way of life. "There is a lunatic

fringe of 3 to 4 per cent," declared Mr Marsh with characteristic vigour, "who either go into politics, murder or decide they must abolish drink or tobacco advertising, or both."

Identifiable in that comment is all the resentful bile of those who feel that the healthy-living school is composed of an unbalanced and motley crew of busybodies, deficient in a sense of proportion and in humour and happy only when earnestly instructing others on how to live. At the heart of the attack is the conviction that the advocates of jogging, health foods, limited drinking and non-smoking lack moderation.

It is not because it is often vitriolic that this accusation disturbs. It is because it contains a grain of truth. There is, at the extreme end of the health-movement spectrum, more than a tinge of obsessive righteousness. Every now and again we get a glimpse of just where an unfettered preoccupation with youth, fitness and beauty leads, whether it be a television news shot of a ghastly and wheezing Jimmy Carter staggering through his mandatory daily jog, or of some anorexic model assuring us that after losing half a stone she feels a new woman.

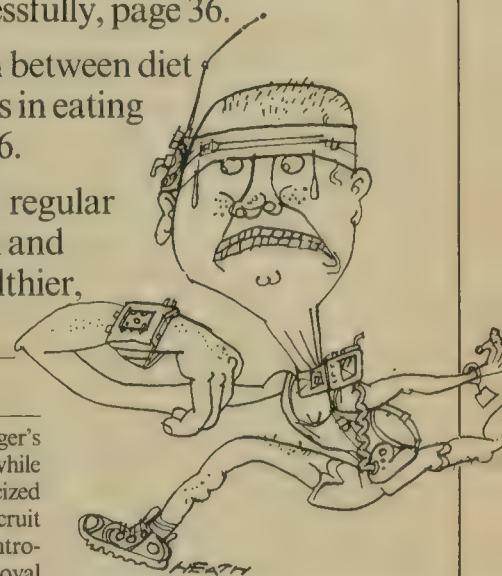
Its apparent lack of moderation makes the healthy-living movement an attractive target, which is ironic since it was precisely the lack of moderation in the lives of so many people in Western society that provided the initial impetus to the health movement. Is there a price to be paid for a too single-minded preoccupation with fitness, diet and exercise? Opponents seize gratefully on every snippet of news testifying to the emergence of some new exercise-

induced catastrophe, be it jogger's nipple or squash-player's knee, while the occasional and much publicized death of the latest middle-aged recruit to city cycling is regarded as incontrovertible evidence of divine disapproval of treating the body as if it is something over which mere man exercises control.

And what of the psychological anxieties engendered by this constant taking of physical temperatures and emotional pulses? Is it not possible that today's equivalent of that 19th-century doctor-made disease, masturbatory insanity, is an all-pervasive and guilt-impregnated hypochondriasis as we all fret over the optimum salt intake and calorie quotient and wonder whether our blood pressure is up because we are tense or we are tense because our blood pressure is up?

**"People are extraordinarily ignorant about the hazards or benefits of what they eat and drink, the exercise they do or do not take..."**

Then there are the philosophical objections to taking healthy living seriously. What, asks the lusty imbibor of spirits over and above the daily limits recommended by the Royal College of Psychiatrists, is all this fitness for? Who wants to extend life by so many years, sneers the unrepentant hedonist, if it is one devoid of the food we all love to eat, the alcohol we revel in drinking, the cigarettes we choose to smoke or the sloth in which we might indulge? I recall an eminent cancer



specialist arguing that many working-class individuals are unmoved by the life-expectancy argument of the anti-smoking lobby because, compared with middle-class smokers, they do not regard old age as particularly attractive. Whereas for most of the middle-class it is a time of life-assurance windfalls, index-linked pensions and mortgages coming to full term, for the working class it has associations with penury, ill-health and isolation.

The answer to such objections is indeed moderation. The health movement is not in the business of creating a new race of people forever involved in marathon running and blood-pressure screening. Rather is it concerned with ensuring that people understand what is meant by a balanced diet, have some notion of the kinds of strain, mental and physical, which it is legitimate to place on the human organism, and have an intelligent and up-to-date knowledge about the impact of certain substances on body metabolism.

In such a society there may still be happy fat men and contented boozers, utterly impervious to advice about the foolishness of their ways. But at least we would be assured that they knew what we know about the health implications of heavy drinking or obesity. However there is considerable evidence that most people are extraordinarily ignorant about the hazards or benefits of what they eat and drink, the



exercise they do or do not take, and the risks they do or do not run. Worse, there is the implicit assumption that taking more care of one's health means suffering, hard work and a great deal of time. Some of this is, of course, encouraged by the occasional health fanatic who states belatedly out of pain-rimmed eyes, sweating like a bullfighter while exulting in some long-distance marathon.

There is little evidence that, when approached with moderation, the task of maintaining a healthy way of life generates new diseases and anxieties. Indeed, there is some evidence of the opposite. A recent Medical Research Council study suggested that occasional blood-pressure screenings, far from engendering anxiety in subjects, appeared to relax and ease them. Clinical experience convinces me that most people welcome the opportunity to learn more about safe and risky amounts of alcohol, Anorexia and obesity, abstinence and alcoholism, indifference and hypochondria—these are the extremes when it comes to health and disease. But, as St Augustine declared, total abstinence is easier than perfect moderation. Indeed—but in health, as in so much else, moderation is the aim.

*Professor Anthony Clare is head of the department of psychological medicine at St Bartholomew's Hospital, Medical College, a member of the Health Education Council and most widely known for his radio series in the Psychiatrist's Chair.*

## DO YOU SINCERELY WANT TO SLIM?



by Miriam Stoppard

By far the commonest cause of malnutrition in the West is over-eating. A person who is 10 per cent or more over his or her ideal weight is considered to

I LOST WEIGHT  
WORRYING ABOUT WHAT  
DID TO GO ON



be overweight, while 20 per cent or more above the ideal indicates obesity. According to these criteria around half of us are malnourished—and that means fat.

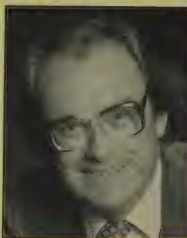
Many variables, such as genetics, environment, metabolism, life-style and psychology, are involved in the complex path to excessive weight. The role played by each varies from person to person. However, all overweight people share a common factor—they all consume more food than the body uses up. Fat people are not necessarily gluttons; many need less food than average and are unable to burn off excess as efficiently as others.

When, for whatever reason, your energy intake is higher than your energy output, excess is stored as fat. On the other hand, when energy outstrips intake, fat becomes a source of energy. It is burned up and weight is lost. There are no short cuts. Weight loss can be achieved only by lowering food intake or raising the combustion of energy, or a combination of both.

Factors affecting the speed of weight loss include basal metabolic rate (BMR), size and height, age, sex, level of activity, and lifestyle. Basal metabolic rate is individual to you and is largely inherited. It is a measurement of the amount of food energy that the body uses to power the functions essential for life and health, such as breathing, digestion and excretion. It accounts for about two-thirds of the body's energy needs. If you happen to have been born with a rather low BMR, a size being equal, you will gain weight when another person, eating the same diet, will not.

It may seem obvious that energy requirements will increase with size and height but perhaps not in the way that you would expect. Energy expenditure is related to volume rather than surface area, so it does not increase directly with height. It increases as the cube of

## WAYS TO CUT THE CANCER RISK



by Michael O'Donnell

Forty per cent of cancer deaths in Britain are preventable. Some 59,000 people die unnecessarily from cancer every year. It is a measure of the official and personal indifference that few know these figures and that governments and individuals alike have failed to take the simple steps to save lives.

Nearly one-third of cancer deaths in Britain could be prevented if people stopped smoking cigarettes. But while stopping smoking is the most effective step cigarette addicts can take to avoid cancer, an increasing number of scientists now believe that what we eat may turn out to be as significant as what we smoke.

Sir Richard Doll, former professor of medicine at Oxford and a man whose work in cancer research commands international respect, suggests that maybe a third of all cancer is caused by elements in our diet that we could easily modify. Scientists cannot yet prove that figure absolutely but Sir Richard says it is a reasonable estimate

of the height increase. This explains why people only an inch or so taller than you can eat quite a lot more without putting on weight. Men, due to their bigger bulk and muscle mass, expend more energy per inch than do women—and so much for inch can eat more than women and usually lose weight faster should they go on a diet.

Our energy needs taper off quite sharply as we get older. If we were to eat as heartily at the age of 55 as we did at 25 then obesity would be inevitable (see chart p 38).

Energy is also expended at varying rates. If your lifestyle is mainly sedentary you will need less fuel each day than, say, a manual worker.

Even the time of day at which you consume most of your calories affects weight. Food energy consumed during the second half of the day is known to

be used on some evidence and some guesswork by people with wide experience in cancer research.

So why do so many people try to cut the risk of cancer by changing their diet? I suspect most have been confused by the conflicting warnings and advice issued over the past 10 years. As one medical cynic has pointed out, so many things have been said to cause cancer, you are a lucky person if you get out of this world alive. And if nearly everything is indicted, it hardly seems worthwhile trying to give up any one food.

Many dread cancer because they think of it as a single sinister disease that strikes at random, is inevitably fatal, and cannot be prevented. In truth, it is a group of diseases that have one thing in common—body cells breaking the rules of growth—but may have different causes, run different courses, and respond differently to different kinds of treatment. Most take a long time to develop. So when we look for foods that may cause the cancers people are getting now, we are not looking at new foods, or for recent additives, but at ones we have been eating for some time.

There is little evidence, for instance, to support the popular notion that the chemicals added during modern food processing cause cancer. These have to pass stringent tests before they can be used and, far from being a danger, can protect us by preserving the food from the sort of deterioration that produces cancer-causing chemicals.

Some years ago there was a scare when research had exposed the sugar industry, showed that artificial sweeteners—cyclamates and saccharin—could cause cancer in animals. But the amounts involved were

used less efficiently than that eaten in the first half. Eating a large meal in the evening will usually convert more energy to fat because less exercise is taken at that time of day.

People who eat small, frequent meals, "the nibblers", invariably have less body fat than the people who eat fewer, larger meals. In animal experiments more loss of weight occurred when food was given in small doses than when exactly the same food was given in large ones.

When planning to lose weight most people choose to reduce food intake. However, regular eating can affect weight loss just as quickly and, more importantly, affect it in the long term (see chart p 38).

Regular exercise is the only way people can adjust their BMR. Exercise can be used like the armchair/retard

equivalent to human beings adding 7 or 8 lb of the stuff to a cup of tea. Scientists now think that the risk from sweeteners, if it exists at all, is very small.

The most exciting information we have about diet came from a study of the differing pattern of cancers in different countries. Breast cancer and colon cancer are major killers in the affluent countries of the West but are far in poorer developing countries. Japan has high rates of stomach cancer but low rates of breast and colon cancer.

These differences seem to be linked to differences in diet. The Japanese who get stomach cancer, for instance, are those who eat a lot of highly spiced, salted and pickled food. So far we do not have hard scientific proof that differences in diet cause certain cancers but they do seem to affect the risk. That means that by altering our diet we can tilt the odds in our favour.

Some of the most impressive evidence comes from studies of emigrant populations. Africans and Japanese who emigrate to the USA eventually get cancers that are rare in their native countries and common in their adopted country. Even Japanese living in Japan are now beginning to get a Western pattern of cancers as they adopt an increasingly Westernized diet. Neither the Eastern nor the Western diet is ideal but scientists are beginning to track down the elements in each that increase—or decrease—the risk of cancer. They now know enough about those elements to recommend changes in eating habits.

They have a lot of evidence, for instance, to suggest that increasing the fibre in our diet—eating wholemeal bread instead of white, eating more potatoes, more cereals and pulses—

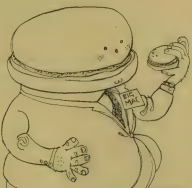
screw in a motor car engine. You can tweak it up, increase the revs and use more energy, or you can turn it down, lower the revs and burn up less.

**"In recent years the concept of what constitutes a healthy diet has been turned on its head... Advertisements have had to answer for."**

Frequent, strenuous, prolonged exercise increases BMR—by only a little, but every little counts. The body's response is to stoke up its metabolism in preparation for the increased work done by heart, lungs and muscles. Over a period of a few months the body acclimatizes itself to turning over at a slightly higher rate than it did before,

reduces our risk of getting cancer, particularly cancers of the bowel and breast. And they have evidence that we can reduce our risk by eating more green vegetables and more fresh fruit. They are also accumulating evidence that eating too much fat increases the risk of some cancers. Indeed, many nutritional experts would like us to cut the amount of fat in our national diet by about a quarter.

The trouble with that recommen-



dation is that in Britain it is difficult to know which foods are low in fat. It really is time that the Government paid attention to the warnings from nutritionists and introduced compulsory labelling of foods with an accurate and understandable list of their contents.

Your risk of getting cancer is affected not just by the quality of your diet. Quantity can also play a part. Obesity increases a woman's risk of getting cancer of the womb and may contribute to other cancers in both

men and women. Cutting drink to no more than three or four glasses of wine or spirits—or (larger) glasses of beer—a day will reduce your risk of cancers of the mouth or throat which account for about 3 per cent of cancer deaths in Britain. The good news for teetotal drinkers is that your risk from alcohol is almost negligible if you do not smoke.

One community that has influenced ideas on diet is the Mormons in Utah, USA, whose cancer rates are about one-third lower than those of non-Mormons living in the same state. Fewer Mormons smoke and their diet is very different from the usual US diet. They grow their own food, mill their grain, and eat more of it. They eat more cereals, fruit and vegetables. They eat less meat, and drink less coffee and tea.

Since I am discussing risks and not causes, there is no guarantee you will avoid cancer if you adopt that style of life. But you will certainly reduce your risk of getting it. If you add some daily exercise, you will also protect yourself against heart disease.

The evidence is not yet conclusive but when we were making last year's BBCI television series *How to avoid cancer*, I was impressed that all the experts—research scientists, nutritionists and doctors—were sufficiently persuaded by the evidence already obtained to have changed their own diets.

I found their example persuasive. I have now changed mine.

*Dr Michael O'Donnell practised medicine for 12 years before devoting himself full time to writing and broadcasting in 1964. He is former editor of World Medicine and a member of the General Medical Council.*

current ideas on good eating. Eggs contain too much cholesterol to be eaten daily, and milk too much animal fat.

Other foods which should be the dieter's best friends have been so maligned that they are the first to be excluded by someone wanting to lose weight. The phrase "low carbohydrate", the badge words of the slimness culture, has almost damned carbohydrates for ever, whereas in their natural, unprocessed form they should be our staples. Wholemeal bread, unpolished rice, cereals, pulses and whole grains, fresh fruit and vegetables (including potatoes and bananas) should provide about two-thirds of our diet and energy intake. Carbohydrates in their raw state, in fact, provide fewer calories per gram than any other food source.

Fibrous vegetables and chewy whole grains are also packed with cellulose which is difficult to digest, allows water, makes us feel satisfied, slows the intestine for a long time and depresses hunger. These benefits to the slimmer are lost if natural carbohydrates are excluded from the diet.

**"Meat and two veg every day should be a thing of the past. Meat should be a condiment, eaten in quantity only once a week..."**

The new healthy and automatically slimming diet is composed mainly of unrefined carbohydrate, is low in fat and is fairly low in animal protein, because all animal protein contains animal fat. Meat and two veg every day should be a thing of the past. Meat should be treated as a condiment, minutely added at each meal, eaten in quantity only once a week, preferably in the form of fish and poultry. Anyone eating this kind of diet cannot get overweight, and if they are so already, should lose weight once they start it.

Many people embarking on a slimming campaign have quite unrealistic expectations of how much weight they are likely to lose how quickly, and of the constituents of different food (see charts p 39).

The first week can be quite a shock to the body and it is not uncommon to lose as much as 7lb even on a fairly generous diet. Do not be fooled into thinking that all of this is fat. Much is glycogen, which has been stored in the liver and muscles, and the water associated with it. After this initial and encouraging drop, weight loss settles down to a rather boring 1-2lb a week, depending on how overweight you were and how much you used to eat previously.

If your calorie needs are



2,000 a day even a fairly generous diet of 1,500 calories creates an energy deficit of 500 calories a day, or 3,500 calories a week, which is the equivalent in energy terms of 11lb of body fat.

**“Beware also of long-term low-grade starving. If you want weight loss to be permanent you must re-vamp your eating habits.”**

Beware of crash dieting as a means of keeping weight down in the long run. Initial weight loss is quite likely to be impressive and may be as high as 11lb in the first week. But less than half of this will be fat, which is what you are aiming to lose. If you reduce your dietary intake to 400 calories a day roughly half the initial weight loss will be attributable to loss of water. Beware also of long-term, low-grade starving. The body simply conserves its energy and weight loss is impossible.

If you want weight loss to be permanent you must re-vamp your eating habits. In choosing a diet to lose weight you should bear in mind that you are choosing a new pattern of eating

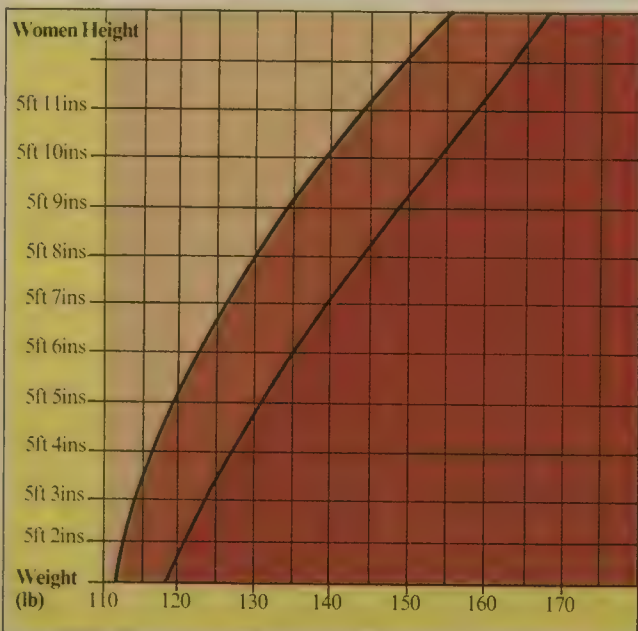
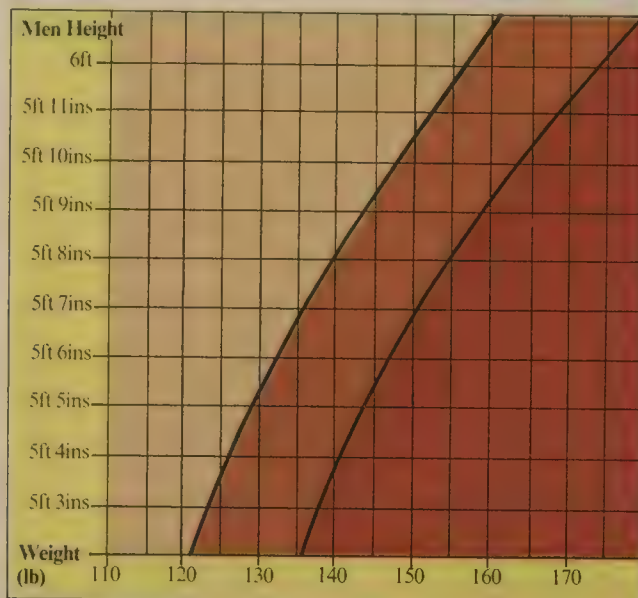
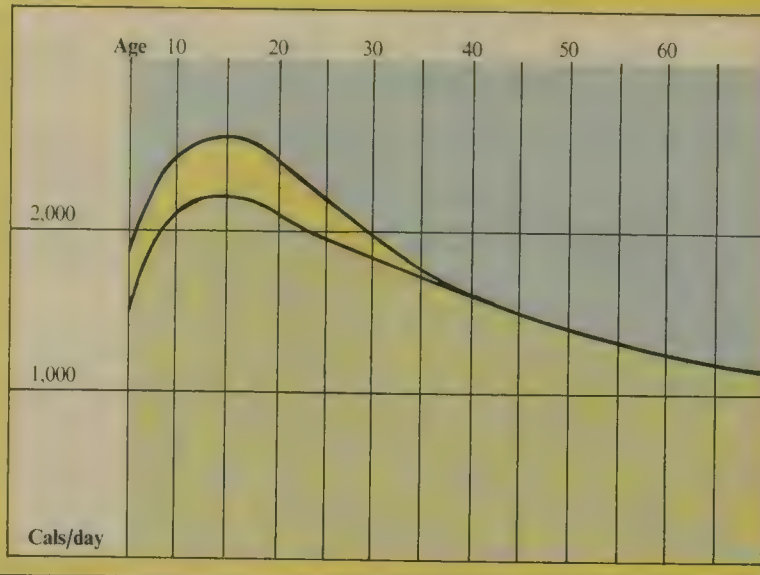
- **Is the diet flexible?** Any good diet must be, as few people lead lives so well organized that they can stick rigidly to day-by-day menus for any length of time.
- **Is the diet too strict?** If you are working or running a home you cannot expect to exist on much less than 1,000 calories a day. Most slimmers lose on 1,500 calories a day.
- **Are the permitted foods acceptable?** It is fatal to choose a diet that suggests eating a lot of something you do not like or rarely eat.
- **Does the diet allow a few small indulgences?** The majority of people adhere to a diet more easily if it allows a treat now and then.
- **Will the diet fit in with the rest of the household?** No diet will last if it involves eating food entirely different from that of the family.
- **Is the diet nutritionally well balanced?** Fads such as the Beverly Hills Diet and any diet which involves sticking to one or two foods only should be rejected.

The vast number of diets attests to the high failure rate of each. If any diet worked it would become the only one. When deciding whether to go on a calorie-controlled diet, a low carbohydrate diet, a low fat diet, a high protein diet, the Mayo Clinic diet or the Pritikin diet you must conduct some personal research. Nobody else can tell you which diet is best suited to you.

*Dr Miriam Stoppard practised medicine for seven years before joining a drug company to work in research. She became a full-time writer and broadcaster in 1980.*

## CHANGING ENERGY NEEDS WITH AGE

Calorie requirements for men (top line of graph) and women reach a peak in their teens when the difference between their respective needs is greatest. Individual needs vary considerably. Pregnant or breast-feeding women will need more calories than indicated, right. An Olympic athlete can consume two or three times the normally recommended levels and still maintain his or her ideal weight. The more sedentary your lifestyle the less fuel you need to maintain the same weight. If you consume more calories than you need, the body puts them aside as fat.



## IDEAL WEIGHT GUIDE

The orange band in the above charts represents the minimum and maximum ideal weights for men and women in proportion to their height. The more overweight you are, the greater the risk of health problems.



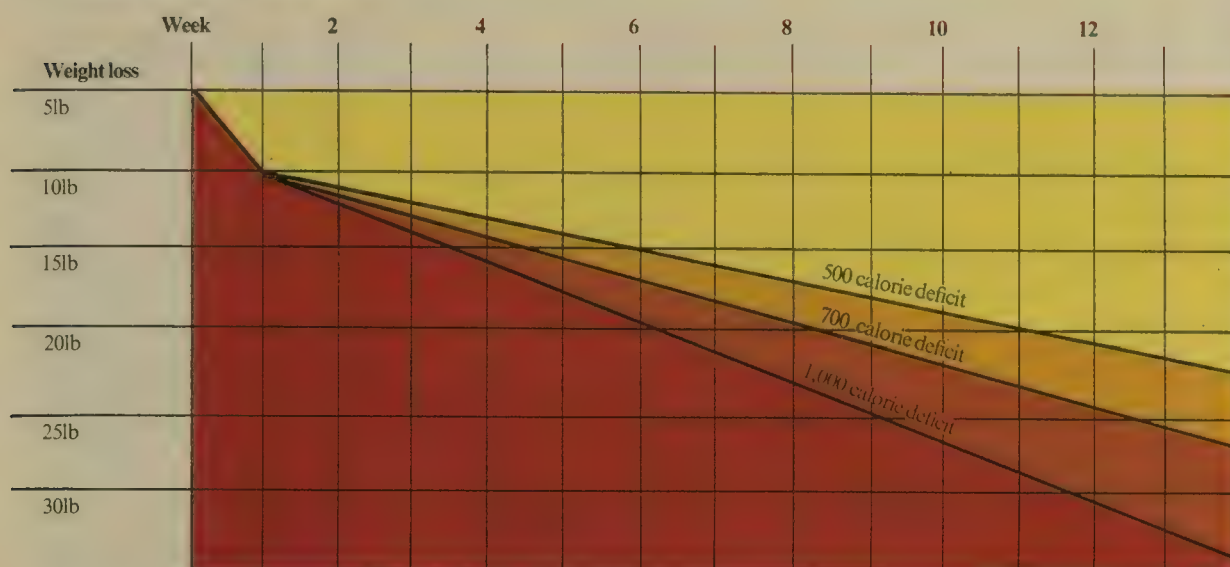
## BURNING UP CALORIES

Cycling (at 13 mph)	660 calories an hour
Driving a car	165 calories an hour
Playing golf	250 calories an hour
Ironing	180 calories an hour
Jogging	600 calories an hour
Playing squash	600 calories an hour
Swimming	350 calories an hour
Tennis	440 calories an hour
Vacuuming	210 calories an hour
Walking (at 4 mph)	350 calories an hour

The figures, above, are approximate and will vary according to your weight and how energetically you perform the various activities. A 4oz bar of milk chocolate contains about 660 calories.



## LOSING WEIGHT ON A DIET



Initial weight loss is usually high but much of this is water and genuine weight loss will slow down to 1lb or 2lb a week. To lose 1lb of fat you need to accumulate a deficit of 3,500 calories.

Type of food	% Protein	% Fat	% Carbohydrate	Calories per 100g
Apples	0.3	Trace	11.7	45
Bacon, fried streaky	24.0	46.0	0	526
Bananas	1.1	Trace	19.2	77
Beef, roast	24.2	23.8	0	321
Boiled sweets	Trace	Trace	87.3	327
Bread, white	7.8	1.4	52.7	243
Bread, wholemeal	8.2	2.0	47.1	228
Butter	0.4	85.1	Trace	793
Carrots	0.7	Trace	5.4	23
Cheddar cheese	25.4	34.5	Trace	425
Chicken, roast	29.6	7.3	0	189
Cod, fried	20.7	4.7	2.9	140
Eggs, poached	12.4	11.7	Trace	160
Mars bar	5.0	20.0	70.0	459
Milk	3.4	3.7	4.8	66
Peas	5.0	Trace	7.7	49
Potatoes, boiled	1.6	Trace	18.3	75
Potatoes, chipped	3.8	9.0	37.3	239
Sole, steamed	19.9	0.9	0	90

## WHAT'S IN FOOD

The chart, above, gives the percentages of protein, fat and carbohydrate (the remainder is mostly accounted for by water content) in a selected number of everyday foods, as well as the calorie content for 100 grammes (approximately 3½oz) for each one—with significant differences.

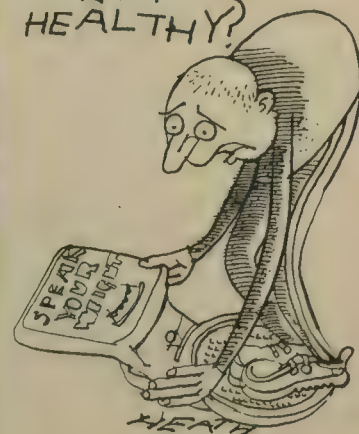
## DIETING DOS

Eat slowly.  
Put your food on small plates.  
Use sweeteners instead of sugar, especially in cooking.  
Stop frying; grill instead.  
Use bran as a thickener in soups, stews and gravies.  
Use skimmed milk. The cream in full fat milk is probably bad for your health and contains too many calories. All the nutrients are in what is left.  
Eat less fat. For instance, stop putting oil in salad dressings, try eating your toast in the morning with only the marmalade. Buy low-fat cheeses—the Swiss and the Dutch are the best. Camembert is quite low in fat and there is always cottage cheese.  
Stock up the fridge with low calorie nibbles and snacks—such as low-fat yogurt, fresh vegetables (frozen peas are delicious to chew on if you thaw them under warm water and eat them uncooked), any kind of fresh fruit.  
Lay in a store of low calorie drinks, especially tonic water and mixers. Otherwise your tonic can contain more calories than the gin that goes with it.  
Stock up with diet foods such as low calorie soup, low calorie salad dressing, low calorie breads and crackers.  
Try to eat as a whole family so that you are not tempted to eat first with the children, then with your spouse.  
Throw away left-over fattening food (or put it in the freezer). Do not leave it in the fridge.  
Find out which snacks are less calorific should you be tempted—Ringos contain 50 fewer calories a bag than ordinary crisps. Twix has fewer calories than a Mars bar.

## DIETING DON'TS

Don't drink a glass of water containing lemon juice first thing in the morning—utterly fallacious.  
Don't eat while you're doing something else such as reading or watching TV; give the food your full attention.  
Don't have a sauna, Turkish bath or wear a polythene suit while exercising hoping that you will sweat off weight—a complete myth. The body is extremely good at restoring its water balance and will conserve every drop of moisture over the next few hours until all the water has been replaced.  
Don't take diuretics to get rid of water. A normal body will strain against them and they can cause dangerous mineral imbalance.  
Don't use electronic slimming aids—these can do nothing about spot reduction. There is absolutely nothing that can spot reduce, not even exercise.  
Don't use machines that massage, vibrate or pummel. There is no scientific evidence whatsoever for the claims made on behalf of these products.  
Don't take appetite suppressants. Any drug which your doctor prescribes can help only in the short term; drugs are no substitute for willpower. They do not affect metabolic rate and they may have unpleasant side effects such as headaches, irritability, depression and drowsiness.  
Don't be fooled by appetite suppressants which can be bought over the counter. They are, by definition and by law, ineffective. Any chemical which has a measurable physiological effect on the body can be supplied only on a doctor's prescription.  
Don't hope that laxatives will prevent food being absorbed. They won't and they cause severe abdominal pain and mineral depletion.

PLEASE  
TELL ME AM I  
TRULY  
HEALTHY?





# A TEST OF A HEALTHY HEART

The chart below allows you to make a rough and ready diagnosis of the chances of suffering from heart disease. It was devised in the 1970s by the Michigan Heart Association. There are, of course, many other factors, not indicated on the chart, which are harder to calculate on a points system but which will increase the risk. These include aggressive personality, stress, gout and diabetes.

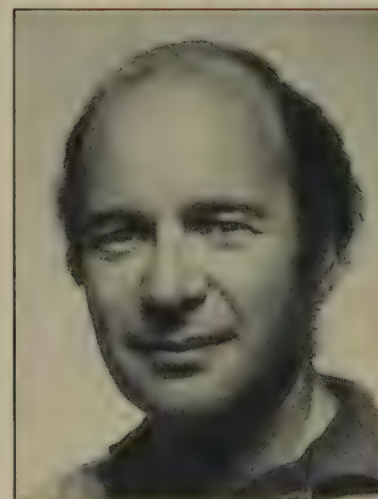
To calculate your own degree of risk from the eight factors listed below mark the appropriate box and then add up your score. Smokers should add one point to their total score if they inhale deeply and smoke cigarettes down to a short butt. Include only parents, grand-parents, brothers and sisters in assessing the heredity factor.



AGE	10 to 20 <b>1</b>	21 to 30 <b>2</b>	31 to 40 <b>3</b>	41 to 50 <b>4</b>	51 to 60 <b>5</b>	61 to 70 and over <b>8</b>
SEX	Female under 40 <b>1</b>	Female 40-50 <b>2</b>	Female over 50 <b>3</b>	Male <b>5</b>	Stocky male <b>6</b>	Bald stocky male <b>7</b>
WEIGHT	More than 5lb. below standard weight <b>0</b>	-5 to +5lb standard weight <b>1</b>	6-20lb over weight <b>2</b>	21-35lb over weight <b>3</b>	36-50lb over weight <b>5</b>	51-65lb over weight <b>7</b>
FAT IN DIET	Diet contains no animal or solid fats <b>1</b>	Diet contains 10% animal or solid fats <b>2</b>	Diet contains 20% animal or solid fats <b>3</b>	Diet contains 30% animal or solid fats <b>4</b>	Diet contains 40% animal or solid fats <b>5</b>	Diet contains 50% animal or solid fats <b>7</b>
EXERCISE	Intensive work and recreational exertion <b>2</b>	Moderate work and recreational exertion <b>2</b>	Sedentary work and intense recreational exertion <b>3</b>	Sedentary work and moderate recreational exertion <b>5</b>	Sedentary work and light recreational exertion <b>6</b>	Complete lack of all exercise <b>8</b>
SMOKING	Non-user <b>0</b>	Cigar and/or pipe <b>1</b>	10 cigarettes or less a day <b>2</b>	20 cigarettes a day <b>4</b>	30 cigarettes a day <b>6</b>	40 cigarettes a day or more <b>10</b>
BLOOD PRESSURE	100 (upper reading) <b>1</b>	120 (upper reading) <b>2</b>	140 (upper reading) <b>3</b>	160 (upper reading) <b>4</b>	180 (upper reading) <b>6</b>	200 or over (upper reading) <b>8</b>
HISTORY	No known history of heart disease <b>1</b>	1 relative over 60 with heart disease <b>2</b>	2 relatives over 60 with heart disease <b>3</b>	1 relative under 60 with heart disease <b>4</b>	2 relatives under 60 with heart disease <b>6</b>	3 relatives under 60 with heart disease <b>7</b>

What your score means: 6-11 is well below the average risk; 12-17 is below average risk; 18-24 is the average risk; 25-31 represents a moderate risk; 32-40 represents a dangerous risk. If your total score is above this high-risk category there is not necessarily any cause for concern but it would be worthwhile to consider seeing your doctor for advice.

# THE EVIDENCE FOR EXERCISE



by Geoffrey Cannon

Is exercise good, or bad, for your heart? The effects of exercise have been studied by epidemiologists analysing the incidence of heart disease since the 1950s.

In San Francisco, Professor Ralph Paffenbarger has been following the history of 6,351 dockworkers for 25 years. Those whose work is most physically demanding have roughly half the rate of heart disease compared with their colleagues whose work is more sedentary. The contrast in the rate of sudden death from heart disease is even more impressive: a ratio of one death (vigorous exercise) to three deaths (sedentary).

In London, Professor J. N. Morris made an equally methodical study of bus drivers and bus conductors on double-decker buses in the 1950s. His results generally support Paffenbarger: the conductors were relatively free of heart attacks.

Paffenbarger has also made a study of 16,936 Harvard graduates, based on college records of their physical activity and health when students. During the last 22 years the physical activity of these men, aged between their 30s and 70s, has been compared with their rate of death from heart disease. Paffenbarger found that men who reported taking exercise using up 2,000 calories a week or more had less than half the rate of death from heart disease. This level of exercise is fairly modest: it comes to around 15 miles of jogging a week, or a total of two hours a week of other vigorous exercise, preferably divided into four sessions.

Morris began a parallel study, of 17,944 British civil servants, in 1968-70. In 1980, after 150,000 man-years of observation, he concluded, "Vigorous exercise is a natural defence of the



body." The men who were regularly and vigorously active had less than half the rate of both fatal and non-fatal heart attacks.

Most studies come to the same conclusion as Paffenbarger, who in his 60s is a distinguished long-distance runner, and Morris, who at 74 often swims at the University of London pools in Malet Street.

In practice the benefits of regular vigorous exercise are likely to be greater than the studies show, because they isolate the effect of exercise as a separate factor, and because exercise tends to bring other benefits which also protect against heart disease. For example, an overweight person with high blood pressure who smokes is at very high risk of a heart attack. My own experience of training initially sedentary people for fun runs and marathons is that, as a result of running, all lost fat and almost all lost weight; that the blood pressure of all dropped to the normal range; and that about half who were initially smokers, stopped smoking.

There is good reason to believe that running and other vigorous exercise is an effective first step to a general improvement in good health. People who, as well as exercising vigorously, have normal weight and blood pressure and do not smoke are about eight times less likely to have a heart attack than sedentary overweight smokers with high blood pressure. There is no evidence that exercise increases the risk of ill-health or death from any cause.

**"As the heart muscle strengthens, the heart-beat slows down... blood vessels grow... and the quality of the blood changes."**

Professor Henry Blackburn of the University of Minnesota, in a 1982 address to the World Health Organization, concluded that "the recent magnitude of mass sedentation and caloric intake of modern man may act as a substantial adaptive stress that may result in mass metabolic maladaptations"—which is a scientist's way of saying that man (and woman) is born to labour, in one way or another.

A conclusion of the international conference on "Exercise, Health, Medicine" at Lilleshall Hall, Shropshire, in 1983 was that our bodies are "badly adapted to the habitual inactivity of modern life". As Professor Bengt Saltin from Denmark said, "We are built for exercise. The demands of exercise cause the body to enhance itself."

How is it that aerobic exercise, such as running, swimming, cycling, or indeed "aerobics", in sessions of 10 or more minutes of continuous exercise, is



good for our health? The effect of training large muscle groups, especially those of the legs and trunk, is also to train the cardiovascular system of heart, lungs and blood vessels. The coronary arteries of the heart become stronger and larger and probably therefore better able to withstand a heart attack. As the heart muscle strengthens, the heart-beat slows down. Peripheral capillaries, the little blood vessels near the skin, grow in size and number (hence, the glow after exercise). And the quality of the blood changes. Professor Peter Wood of the heart disease prevention unit at Stanford University has found that with around 12-15 miles of running a week, "low-density lipoprotein", the type of blood fat associated with heart disease, decreases in proportion to "high-density lipoprotein", which is protective against heart disease.

Can regular vigorous exercise reduce existing atherosclerosis? If somebody starts to exercise, will the fatty deposits on the walls of their arteries formed in early life, that may lead on to a heart attack, clear up? Animal experiments suggest that this is possible to some degree. What is certain is that exercise cannot cause heart disease.

The case for exercise is even stronger for people who have already had a heart attack. Dr Terence Kavanagh runs a cardiac rehabilitation centre in Toronto; and "run" is the word, for he

**The oldest and youngest competitors in last year's London Marathon: Trevor Nott, 18; Madge Sharples, 67; Bob Wiseman, 81; Helen Talbot, 18.**

gets his post-heart attack patients to join a carefully supervised exercise programme, in which they progress from regular walking to jogging. Some have run marathons. After 10 years and 780 patients he found that the rate of death from a subsequent heart attack dropped to one-fifth of the national average.

Dr Peter Carson is in charge of cardiac rehabilitation at Stoke City General hospital, and one of the increasing number of leading British doctors worried about the indiscriminate use of powerful drugs. He wrote in the *British Medical Journal* last year, "The evidence does show very clearly that progressive exercise is safe, good for morale, and makes people fitter. Such results cannot be claimed for beta-blockers, which often make many patients feel generally unwell, and a few extremely ill."

Does a middle-aged person need a medical check-up before starting to exercise? Common sense would seem to suggest yes; but the unanimous view of the Lilleshall conference was, basically, no. Professor Roy Shephard from Canada said that those who believe themselves to be well do not need to go to their doctors before taking up exer-

cise, under the age of 60. Professor Per-Olof Åstrand from Sweden explained why: "A medical examination is more necessary for those who intend to remain inactive, than for those who intend to become active."

Exercise cannot cause heart disease. But American jogging guru James Fixx died of a heart attack while running, aged 52. Can exercise provoke a heart attack in somebody with existing heart disease? The answer is that the less fit you are, the higher the risk from exercise, especially if it is spasmodic. It is quite common for sedentary people to be carried off by a heart attack provoked by shovelling snow, making love, or straining in the lavatory. Such exertions are not likely to tax the heart of the fit person (who is also less likely to be constipated).

**"The New York and London marathons have involved perhaps 170,000 runners... more than 600,000 running hours. So far there has been one death."**

Professor Paul Thompson has made a systematic study of deaths while jogging. Of the estimated 12,700 joggers living in Rhode Island, 12 died while jogging in the six years 1975-81. This works out at one death per 396,000 jogging hours, or 45 years. Professor Thompson was able to obtain the jogging history of eight of the men: only one had been jogging for more than one year and also was covering more than 10 miles a week.

So it may be that experienced runners, together with people who regularly exercise vigorously in other ways and have done so for years, are especially well protected against heart attacks while exercising. There have been deaths during marathon runs. Taken together, the New York and London marathons have involved perhaps 170,000 runners over the years which, averaging three and a half hours, adds up to a total of more than 600,000 running hours. So far there has been one death (in New York in October, 1984).

No amount of exercise by itself can be absolute protection against a heart attack. And in certain very specific circumstances vigorous exercise is actually associated with a high rate of death from heart disease, as the one major study that seemed to contradict those of Paffenbarger, Morris and others has shown. In the Seven Countries study, Professor Ancel Keys found that in Finland, the country with the highest heart disease death rate in the world, lumberjacks, consuming twice or three times the amount of food eaten by sedentary men, died from heart disease more often than



office workers. Yet these men were working at a rate equivalent to running 50-100 miles a week.

The reason for an apparently paradoxical finding is that the Finns, like the British and Irish, eat too much saturated fat—from meat, dairy products, milk and processed vegetable fats; and saturated fats are the main single underlying cause of heart disease, by most accounts. The lumberjacks were consuming twice or more than twice as much saturated fat as the sedentary people in the towns; and this proved to overwhelm the benefits of their manual labour.

Finland aside, Britain and Ireland are the heart attack capitals of the world; and, unlike Finland, the rate of deaths from heart disease and associated diseases of the cardiovascular system is not dropping significantly here. Some 250,000 people die of cardiovascular diseases every year in the UK. The message is clear: regular vigorous exercise will reduce your risk of having a heart attack; a total of two hours a week of exercise, spread over four sessions, is about right; and if you feel well, you do not need to see a doctor before starting to exercise.

## AN AEROBIC PATH TO FITNESS

You do not need to run marathons in order to become fit and healthy. Regular exercise for a total of two hours a week is about right. "Regular" means four times a week, on a one-day-on, one-day-off basis. The rest days are essential: muscles rebuild and become stronger on the day after exercise.

STAGE	1	2	3	4	5	6	7
Sunday				10	15	15	20
Monday							
Tuesday	5	5	10	10	15	25	30
Wednesday							
Thursday	5	10	10	15	20	25	30
Friday							
Saturday	10	15	20	25	30	35	40
Total	20	30	40	60	80	100	120

**Get fit schedule: the figures represent minutes of continuous exercise. Chart is adapted from *Dieting Makes You Fat* by Geoffrey Cannon and Hetty Einzig.**

Exercise should be aerobic. The word "aerobic" means "depending on oxygen" (which, of course, applies to all exercise) but is used by fitness experts to describe exercise which increases breathing and pulse rate. This happens when the body needs oxygen to fuel the muscles as fast as it can get it, rather than relying on stored oxygen and energy, adequate for less strenuous exercise. To be aerobic in this sense, exercise usually needs to be for at least 10 minutes without stopping, and neither too easy (in which case you will not be training your cardiovascular system) nor too hard (causing you to become breathless and exhausted).

Get into the habit of taking your pulse immediately after exercise. If the exercise has been aerobic, your heart rate will be between 60 and 80 per cent of its maximum. Maximum heart rate drops with age and is around 220 beats a minute minus your age (so if you are 45 years old, it is 175, and therefore 60-

80 per cent is 105-140 beats a minute).

Exactly when exercise becomes aerobic depends on your state of health. For a middle-aged unfit person, brisk walking may well elevate the heart rate sufficiently. With training, the walking can progress to jogging, and then to running (there is no precise division between jogging and running; running is just faster). Swimming and cycling are potentially good aerobic exercise; the best aerobic exercise of all is cross-country skiing. But in temperate Britain, the most practical way for most people to become fit and healthy is by jogging.

The schedule above is based on seven stages, and 49 steps, to take at your own pace. Most people take between three and six months to reach the seventh stage.

Stage 1 is three evenly spaced sessions for a total of 20 minutes a week (see table). You will find this boring and want to do more. Hold

back. Do not move on to Stage 2 until you are jogging steadily for all of the long 10 minute session and have become accustomed to taking your pulse and recording the results. A training diary is strongly advised.

Stages 2 and 3 develop the short sessions to 10 minutes and the long session to 15, then 20 minutes. The long session is the key to your progress. If it makes you feel uncomfortable, or if your resting heart rate is elevated the day afterwards, do not go up a stage. Before moving to Stage 4, measure a 2 mile course, using a large-scale map, and time yourself over the course. Repeat this 2 mile test every month.

In the schedule (left) the days marked out for exercise sessions are Sunday, Tuesday, Thursday, and then, with Stage 4, a fourth day, Saturday. If other days are more convenient that is fine as long as you stick to the one-day-on, one-day-off principle and, when exercising four days a week, do not exercise on two successive days more than once a week. If you read experts who advise six sessions a week, ignore them. If you choose to exercise vigorously by means other than running, make sure that you run at least twice a week.

Stage 4 is an important step up: a total of an hour a week, and the time to stretch yourself. Stay at least two weeks on each stage and see how much farther you can run in a given time. From Stage 4 move steadily up to Stage 7, your goal. The key then is to exercise two hours each week.

*Geoffrey Cannon is a regular broadcaster, co-author of *Dieting Makes You Fat* and *The Food Scandal*, a columnist for *New Health and Running* and a director of *London Road Runners Club*.*

## WHERE TO GO FOR FURTHER INFORMATION

### General

Health checks: private health screenings cost from £162 for men and £182 for women. Further information is available from:  
PPP Medical Centre  
99 New Cavendish Street  
London W1M 7FQ  
Telephone: 01-637 8941

BUPA Medical Centre  
Battle Bridge House  
300 Gray's Inn Road  
London WC1X 8DU  
Telephone: 01-837 6484

BUPA also has medical centres in Birmingham, Brentwood, Bristol, Cardiff, Glasgow, Leeds, Manchester, Norwich and Nottingham. Booklets on various aspects of health care are available, details and prices from the Marketing Department at the above address.

### Health Education Council

78 New Oxford Street  
London WC1A 1AH  
Telephone: 01-637 1881  
The Council produces a wide range of publications—posters, leaflets and books—dealing with many aspects of health care. Most are free of charge. A publications catalogue is available.

### Smoking

Action on Smoking and Health (ASH)  
5/11 Mortimer Street  
London W1N 7RH  
Telephone: 01-637 9843  
A give-up smoking package is available on request from ASH (enclose large SAE). There are about 55 smoking withdrawal clinics in Britain which offer courses to help give up smoking. Details from ASH or your local Health Education Officer.

### Heart disease

British Heart Foundation  
102 Gloucester Place  
London W1H 4DH  
Telephone: 01-935 0185 (see local directory for nearest regional office)  
Booklets in the Heart Research Series and further information about heart disease from the above address.

### Alcohol

Help for alcoholics is offered by a number of bodies including:  
Alcoholics Anonymous  
11 Redcliffe Gardens  
London SW10 9BG  
Telephone: 01-834 8202 (London)  
01-352 9779 (rest of country)

Alcohol Concern  
3 Grosvenor Crescent  
London SW1X 7EE  
Telephone: 01-235 4182

### Exercise

The Sports Council  
16 Upper Woburn Place  
London WC1H 0QP  
Telephone: 01-388 1277 (see local directory for nearest regional office)  
Local authorities will give details of their sports centres, swimming pools, tennis courts and other facilities.

### Diet

Details of slimming clubs from:  
Slimming Magazine Clubs  
4 Clareville Grove  
London SW7 5AR  
Telephone: 01-370 4411

### Weight Watchers

11 Fairacres  
Dedworth Road  
Windsor, Berks SL4 4UY  
Telephone: 95-56751

**Liz Falla**



*A Cross pen is one of life's smaller indulgences. Though none the less satisfying for that.*



*Nothing else looks, feels or writes quite like a Cross pen.*

*The shape, unchanged for forty years, is classic and discreet.*

*The balance is ideal: hold a Cross pen*

*and it becomes an extension of your hand.*

*No less reassuring is the performance; small wonder that it takes 150 operations to produce just one Cross pen.*

*As to the satisfaction of owning one,*

*that is something you must experience for yourself—you and a very few others.*

**CROSS<sup>®</sup>**  
SINCE 1846



# *Cartier*

PARIS LONDON NEW YORK



## *Cartier*

KING SIZE

The rich taste of quality tobacco

LOW TO MIDDLE TAR As defined by H.M. Government

DANGER: Government Health WARNING:

CIGARETTES CAN SERIOUSLY DAMAGE YOUR HEALTH



## London Theatres by Paul Hogarth 9: The Old Vic



The Old Vic opened on May 11, 1818, as the Royal Coburg. Although unfashionably located south of the Thames, its melodramas drew large audiences and it reopened in 1833, after redecoration, as the Royal Victoria in honour of Princess (later Queen) Victoria, but was soon nicknamed the Old Vic. Its standards declined and it acquired an unsavoury reputation until it was bought by Emma Cons, a social reformer, in 1880. She reopened it as the Royal Victoria Hall and Coffee Tavern for concerts and opera. The theatre's golden age was under Lilian Baylis, Miss Cons's niece, who took over the management in 1912: she made theatrical history by presenting all 37 plays in Shakespeare's First Folio between 1914 and 1923, and laid the foundations of English opera and ballet. The Old Vic company

was also renowned for a succession of fine actors in the 1930s, among them John Gielgud, Laurence Olivier and Ralph Richardson, who established their careers in Shakespearean performances. The theatre was badly damaged by bombing in May, 1941, and reopened 10 years later, completely renovated. In October, 1963, the National Theatre Company established itself there under Olivier who was succeeded by Peter Hall in 1973. He supervised the company's transfer to its own National Theatre in 1976. A year later the Old Vic became the home of the Prospect Theatre Company, disbanded in 1981. In August, 1982, the Canadian businessman Ed Mirvish bought the theatre and it reopened on October 31, 1983, after a £2 million redecoration programme.



# Leaving port for wider horizons

by Peta Fordham

Mention Portuguese wine to the man in the street and the chances are that he will assume that you mean port. Just as Italian wine—and not so long ago used to mean Chianti to the uninitiated drinker, so the Douro's greatest wine has become the symbol of the country with which Britain has had so much in common over the long years of alliance.

But there is much more wine than port in Portugal and its origins date back a long time. It was probably the Phoenicians, venturing along the whole Mediterranean seaboard, who first brought the vine to the country; but it was under Greek and Roman occupations of Lusitania (now Portugal) that it was cultivated and even exported.

The Visigoths and the Moors succeeded the Romans and, as in Spain, the Moors appeared to ignore the Koran's strictures on alcohol, and it continued to be made in private. Roman influence may account for the high-trained vines one sees so much in the north of the country where the Vinho Verde vines flourish, the leaves providing useful protective shade to ground-level vegetables.

There is a surprising quantity of Portuguese wine in this country but there is also a surprising lack of knowledge about it, though the fresh, slightly sparkling Vinho Verde has begun to be enjoyed quite widely, the red wines of Dão are available and Mateus Rosé has become a household word. But there is a great deal more that deserves attention.

I have been eating and drinking Portuguese quite often of late: of course the wines of a country are made to go with its cuisine and the Portuguese eat a lot of fish. The reds can vary from the palatable to the magnificent (though shrinking) Colares. Recently some splendid reds from Bairrada were presented in London and I have just enjoyed a 1975 Reserva, Dom Ferraz, whose light residual tannin was perfect with slightly over-fat lamb. (£2.60, from Thresher, Waitrose and Oddbins among others.)

There are undoubtedly bargains among the Dãos. Dom Ferraz Reserva 1974 (Waitrose and Thresher) at £2.45 is one. A velvety palate and a fine bouquet are often found among the best Dãos, as with this one, although some can be sharp and, in youth, overtannic. But this has the desired high glycerine content—the result of the sudden temperature fall in early

autumn which, after the blazing heat of summer, makes for a slow fermentation of the must and produces glycerine.

Portugal was the earliest country to adopt demarcation (the equivalent of AC), the first in the world being for port in 1756. As with Italian wines, demarcation means consistency but non-demarcation can rank high in individuality. Some table wines were approved in 1908 and recently the Douro has followed and from Carvalho, Ribeiro and Ferreira, a Tinto Reserva 1979 costing about £2.40 is light, brilliant and exceptionally fruity. Perhaps it was imagination but I thought there was a faint ghost of port on the nose.

From the many Portuguese white wines I chose a Bucelas, demarcated only in 1911, but made since the 16th century and now apparently produced only by Caves Velhas. Grown on a loam and limestone soil, the grapes never become too ripe and the result is a crisp wine, with a unique "nose". It goes extremely well with not too highly spiced fish. The 1981 from Oddbins was delicious. Vinhos Verdes have become well known, but I did come across an exceptionally pleasing new one available from Arthur Cooper, Roberts and Waitrose, again from Dom Ferraz, at £2.25. These white wines deserve attention.

A good range of undemarcated wines, under the brand name of Casa-leiro, widely distributed (perhaps the best source being Majestic) included a full fruity 1977 white, a little flinty in taste; and a red, also 1977, which was full, yet light enough to go with *bacalhau*, the salt cod which British merchants originally shipped into Portugal in exchange for its wine. I am told that this range is thoroughly reliable, a report certainly supported by the few I have tasted.

I cannot end without reference to the sad tale of Portugal's finest wine, Colares. This enormous red, its vines rooted in soil so sandy that it beats the phylloxera, is nevertheless being destroyed as its region is invaded by the urban sprawl of Lisbon. Buy it, if you can, in Portugal: there is so little now that you are unlikely to find it elsewhere. Age it for at least five years but enjoy its full maturity after 25.

## Wine of the month

Price seems to deter people from buying Alsace wines, which is a great pity. I found at John Harvey's, Harvey House, Whitechurch Lane, Bristol (0272 836161), a delightful Riesling 1982, from the Coopérative de Ribeauville, at £3.08: clean, fruity and easy to drink, with just a hint of spice, like a Gewürztraminer.

RHK381CHV

*"Hong Kong may never be seen from a more magnificent point of view."*



Only one hotel rises from the very edge of the world's most spectacular harbour. The Regent.

Inside, shimmering glass from floor to ceiling presents an unforgettable panoramic outlook.

Truly an impressive location for Hong Kong's finest hotel.

*the*  
**Regent**  
HONG KONG

A REGENT® INTERNATIONAL HOTEL

ALBUQUERQUE, AUCKLAND, CHICAGO, FIJI, HONG KONG,  
KUALA LUMPUR, LONDON, MANILA, MELBOURNE,  
NEW YORK, PUERTO RICO, SYDNEY, WASHINGTON D.C.

HONG KONG 3-7211211, TELEX HX37134; LONDON 01-245-6161, TELEX 887411 OR SEE YOUR TRAVEL AGENT.



# Impressions of Renoir

by Edward Lucie-Smith

At first glance Renoir seems the easiest to appreciate of the Impressionists. A closer look, provided by the Hayward Gallery exhibition, opening January 30, gives a challenging new view of the artist and his work.



*Skaters in the Bois de Boulogne*, 1868, shows the influence of 17th-century Dutch paintings of winter scenes on the young painter.

Renoir was recognized in his own lifetime as the most "Old Masterly" of the Impressionists, though the recognition came to him only after many years of struggle. Monet, by comparison, continued to be thought of as a radical, and Degas was disqualified from classic status not so much by his technique as by his subject matter—his obsession with the contemporary and his cynical refusal to idealize. Now that painting has absorbed the innovations made by the Impressionist group, this puts Renoir in an ambiguous position; and despite the huge popularity of his paintings which show Parisians enjoying themselves, the very different later works are harder for the modern viewer to appreciate.

The current retrospective exhibition of his work at the Hayward Gallery (January 30 to April 21) provides the

opportunity to make a fresh judgment, especially since all facets of Renoir's output are adequately represented in it even if certain key works are missing. His two greatest "modern life" subjects, *Dancing at the Moulin de la Galette* and the *Luncheon of the Boating Party*, will be seen only when the show goes to Paris.

Renoir began his career with conventional ambitions. He came from a humble background: his grandfather had been a foundling and illiterate; his father was a tailor who could barely read and write. Renoir started as a china decorator, and was lucky to get into the studio of Charles Gleyre, a successful academic artist who was the direct heir of Jacques-Louis David. At

first Renoir wished for nothing better than to emulate him. He was seduced into a new path by his friendship with a group of students younger than himself—Monet, Sisley and Bazille. They came from more prosperous backgrounds and this perhaps made them more inclined to take risks.

Even so, their rebellion was at first very mild, at least in intention. Like the rest of his comrades Renoir struggled to get into the all-important annual Salon, and was accepted for the first time in 1864. His early paintings, even when not created with the Salon specifically in mind, show his profound respect for tradition. *Skaters in the Bois de Boulogne*, painted in 1868, is obviously based on the Dutch skating-

scenes of the 17th century. But it also illustrates a more personal aspect of Renoir's art at this period. As a young man he was exuberantly gregarious, and his instincts drew him towards figure painting, and especially subjects which enabled him to paint fashionable people enjoying themselves.

The catastrophe of the Franco-Prussian War, in which Renoir's close friend Bazille was killed, did not alter this orientation. The 1870s witnessed the official birth of Impressionism, but to begin with the movement was a pygmy battling a giant. The first Impressionist Exhibition, held in 1874, attracted only 3,500 visitors, whereas 400,000 attended the official Salon in the same year. It included some of the most attractive pictures Renoir ever painted, among them *The Theatre Box*, which strikes us now as a ➤➤➤



# Impressions of Renoir



perfect summary of the fashionable Parisian life of the period.

Unhappily the exhibition coincided with a worldwide economic crash, and the years 1874 to 77 were some of the hardest of Renoir's life. He had no middle-class family to fall back on and eventually, though he had been a leader in planning the first three Impressionist exhibitions, he was forced to desert his comrades and try the Salon again. He planned his campaign quite skilfully. Deciding to try his luck as a portraitist, he submitted two large paintings of fashionable women. The more ambitious showed Marguerite Charpentier with her children. Mme Charpentier was married to a successful publisher, and her house was a well-known literary, political and artistic gathering place. She exerted her considerable influence to make sure that her portrait was not only accepted but well hung. As a consequence, Renoir experienced a marked, if temporary, improvement in his fortunes. He spent the money on travel, going to Algeria in the footsteps of Delacroix; then making a belated but traditional journey to Italy.

The 1880s were a period of stylistic crisis for Renoir. On one hand he was having a certain success as a portraitist, on the other he was trying to remake the basis of his art. In particular he felt the renewed attraction of Ingres, who had been a god in Gleyre's studio and who remained a god to academic painters everywhere. The results were mixed. At the beginning of his "classical" period Renoir painted some superb nudes—one of the earliest and most beautiful is the first version of the *Blonde Bather*, done in 1881. The model was a plump peasant girl, Aline Charigot, whom Renoir first met in 1879, and who became first his mistress and later his wife.

In 1889 Renoir's financial fortunes, which had once again declined, took a decisive turn for the better, but his health began to deteriorate with the onset of the rheumatoid arthritis which was eventually to make him a cripple. At the same time he received his first official recognition when the French government bought a painting for the

Palais du Luxembourg. During the following decade he evolved his final style, which changed little until his death in 1919. Renoir had become completely identified with the prosperous bourgeoisie, to the point of being somewhat anti-Semitic (in spite of having Jewish dealers and a large number of Jewish friends and clients). He used his art to record the domestic life he enjoyed with his family—his marriage to Aline came in 1890, when he had already had one son by her. They went on to produce two more. *Breakfast at Berneval*, painted in 1898, is a picture of this type. It shows Renoir's eldest son, Pierre, reading, while the maid and model Gabrielle sets the table as she talks to the middle son, Jean, later a distinguished film director.

Renoir did not confine himself to domestic scenes. He painted landscapes—many of the south of France, where, for his health, he spent more and more time. In 1908 he built the house near Cagnes where he passed his final years. A considerable part of his output continued to be decorative painting of nudes. A favourite theme was a variant of a composition by Rubens, the *Judgment of Paris*.

During his final years Renoir's output was very large, even though he went through physical agonies to paint at all. His hands were so crippled that he could not pick up his brushes. They were kept in place with the help of a little piece of soft cloth inserted into the hollow of the hand. From this period some of the results are routine—small sketch canvases which are unworthy of a great artist. But the major works which continued to emerge from his studio won him excited praise both from conservatives, now converted to the Impressionist cause, and from a new generation of artistic revolutionaries. Prices for Renoir's work went higher and higher. His canvases brought more money than Monet's, though Monet had once outstripped him, and at this period Renoir's paintings were probably the most expensive of any by living French artists.

The enthusiastic response of Renoir's contemporaries to his late work comes as a surprise, since these are not always easy paintings to like. In the big nudes Renoir revives formulae borrowed from the academic repertoire, and does it in such a way that it often seems necessary to know the original in order to appreciate the paraphrase. Many of the late pictures seem, at first viewing, rather bloated and coarse, hot in colour and woolly in texture. After Renoir's death they underwent a period of disfavour from which they are only just beginning to emerge—it is worth remembering that the National Gallery's large late decorative panels of *Dancers*, acquired in 1961, were greatly disliked when they were first unveiled to the public. The current exhibition leads inexorably to these difficult final paintings. Renoir, who at first glance seems the least demanding of the whole Impressionist group, leaves us with a challenge ●



Top left, *Self-portrait*, 1899; Top, *Blonde Bather I*, 1881: Renoir married the model, Aline Charigot, in 1890; above, *Breakfast at Berneval*, 1898, depicts his maid and two of his sons at home.





*The Theatre Box*, 1874, Renoir's masterpiece of the period, crystallizes the Parisian *beau-monde* he loved to paint.





BEWARE OF THE WOLF IN SHEEP'S CLOTHING.



Crafted from Trade Mark  
Pure new wool







# Exploring the city limits of the past on the London Wall Walk

by Hugh Chapman

A history trail, along part of London's city wall, with details of its development from Roman times, is described by the Keeper of Prehistoric and Roman Antiquities at the Museum of London.

London was the largest walled city in the Roman province of *Britannia*. Yet today few of the City of London's 400,000 daily inhabitants would know this from the surviving fragmentary remains of the great walled circuit. Built by the Romans in the early third century AD, the Wall protected the settlement on the landward side and over the next 1,800 years played an important role in the historical and topographical development of the City.

In the face of the constant rebuilding and fabric replacement that has continued since the mid 19th century, greater in its intensity and incessant progress than in any other urban square mile in the world, London's once most important and imposing historical monument has struggled to survive. The remains of the great defensive system, originally 2 miles long, survive as isolated and unconnected chunks of masonry and mortar in private cellars, Second World War bomb sites, underground car parks and, rather more happily, in public gardens and open spaces. Of the great gates—Roman, medieval and later replacements—at Aldgate, Bishopsgate, Moorgate, Cripplegate, Aldersgate, Newgate and Ludgate nothing survives. Only the foundations and footings of the west gate of the Roman fort under London Wall and a medieval postern on Tower Hill remain.

The London Wall Walk, opened in May, 1984, by the Secretary of State for the Environment, Patrick Jenkin, provides the visitor to the City with an informed history trail along two-thirds of the Wall's circuit from the Tower of London to the Museum of London. The idea of the Walk was advanced by the Museum as part of its "out-reach programme" to ensure that public interpretation of and participation in the history of London extended beyond the exhibition gallery doors.

The scheme was developed, over a period of four years, with The Partners, a young professional design group working from a converted Victorian warehouse near Liverpool Street station. The essential purpose was to mark the line of the Roman and medieval City Wall in a unified way, creating for the visitor the concept of a linear monument. It was important also that the Walk should be a do-it-yourself trail, and that the textual and graphic content of the explanatory panels at each information point should act independently by providing detailed information on the specific location, as well as a general summary of the history of the Wall. Collectively, the panels would tell the complete story of the Wall's development from its Roman construction to its destruction in the 18th and 19th centuries.

Where sections of the Wall survive, detailed elevation drawings by the artist Graham Evernden were included to interpret the visible remains, pointing out the significant features and the sequence of the historical phases. Where nothing survives but the site is of historical significance, for example at the City gates, reconstruction drawings commissioned from the artist Peter Jackson were incorporated to supplement the viewer's imagination. On other panels much use was made of contemporary engravings,

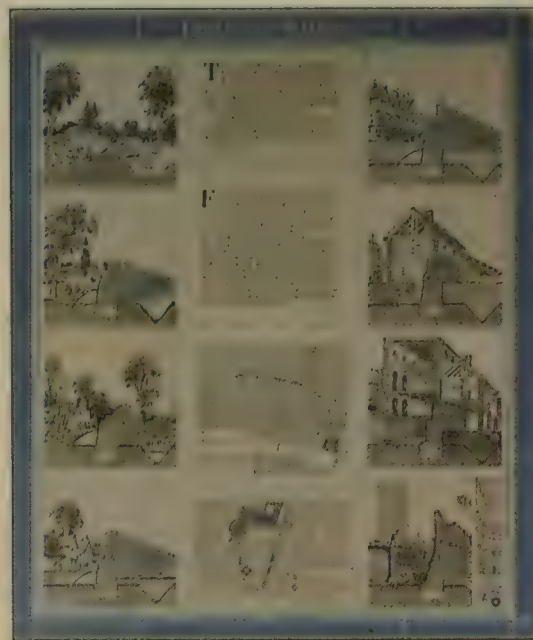
particularly those recording the extent of survival of the Wall in the 18th and 19th centuries.

A material had to be found for the panels to ensure clear and permanent reproduction of the illustrations. Etched stainless steel, bonded resins or stove enamelling, commonly used for external signs, were rejected, and with the encouragement of David Hamilton, Head of the Ceramics Department at the Royal College of Art, ceramic tiles were adopted. This was also seen as a continuation of a tradition in the City, where blue ceramic plaques had been erected from 1923 by the City authorities to mark historic sites and to commemorate notable people.

The tiles for the Wall Walk were specially manufactured by Maw & Company of Stoke-on-Trent, and with texts, maps and line drawings transfer-printed on to the ceramic surface and held under a frost- and scratch-proof glaze, sharp reproduction was achieved. The scheme cost more than £20,000, which has been met from sponsorship of individual panels by City businesses and companies, often the owners or occupiers of the building on which the panel has been fixed. Financial assistance was also received from charitable bodies, notably the Cripplegate Foundation. Throughout, the scheme was actively supported by the Corporation of London, the new Historic Buildings and Monuments Commission, and at its south-western end, where the line of the Wall lies outside the modern City boundary, co-operation was given by the Borough of Tower Hamlets and the GLC.

Now completed, the scheme provides 23 illustrated panels (including introductory ones at either end) in numerical sequence, starting at the remains of the medieval postern gate on Tower Hill and finishing outside the Museum of London in London Wall. Though numbered in an east-west direction, the route can also be followed from west to east, and it allows for further extension along the western flank of the City if, as is hoped, further sections of the Wall are revealed and preserved.

The sites pinpointed and explained by the Wall Walk are chance survivals from 1,800 years of urban occupation and renewal, but together they give a record of the many rebuilding phases, alterations, encroachments and subsequent demolition that the Wall has undergone since its construction. The surviving remains at Tower Hill (Panel 2) provide the visitor with the best impression of the height and strength of the original circuit in both the Roman and medieval periods. Here the Roman work stands 14½ feet to the level of the sentry walk and, complete with battlements, would have been 20 feet high. In the medieval period the defences here were repaired and heightened, surviving at Tower Hill to a height of 35 feet. The Roman Wall was constructed throughout its length in a remarkably uniform fashion with coursed blocks of Kentish ragstone sandwiching a rubble and mortar core. A chamfered sandstone plinth on the outer face was laid above trenched foundations, while in the body of the Wall flat red tiles were incorporated for extra bonding, strength and stability.



An explanatory panel, top, outside the Museum of London, where the Walk ends, summarizes the history of London Wall since Roman times. Above, a reconstruction drawing of the Roman gate at Aldgate, of which no trace survives today.

Although only the masonry remains survive above ground, the Wall was just one element in a landward defensive system that included (in the Roman period) a V-shaped ditch (12 to 16 feet wide, 4½ to 6½ feet deep) some 9 to 15 feet in front of the Wall. The earth from this and the main foundation trench was piled up against the inner face of the Wall to form a supporting bank 6 to 7 feet high. These elements are no longer visible, but the broader (80 to 90 feet) medieval ditch, re-cut probably in the late 12th to early 13th century, survives in the names of such streets as Houndsditch (Panel 7) and Old Bailey, which once marked its outer edge. At Wall-side (Panel 14), as an integral part of the post-war development at the Barbican, a lake between St Giles Cripplegate church and the remains of the Wall and the two 13th-century towers, re-creates the impression of the medieval ditch.

The practice of adding semi-circular towers to the outer face of the Wall reflected changing methods of warfare and defence in the late Roman and post-Roman periods. On the eastern flanks of the City, the sites of 13 towers are known and their regular spacing at intervals of approximately 200 feet suggests a total of 20 sites. The archaeological evidence is scanty but this series appears to date from the troubled years of the later fourth century. The base of one of these Roman towers, like many others incorporating funerary monuments robbed from nearby extra-mural cemeteries, was excavated in 1979-80 and preserved in the new office development at Emperor House, Vine Street (Panel 4). These Roman defensive towers appear to end mysteriously at All Hallows Church, London Wall (Panel 10),





The hollow towers, left, dating from the 13th century, are at points 16 and 17 on the Wall Walk, in gardens to the east of the Museum of London. The windows were put into the tower in the foreground when it was incorporated as a court room of the livery hall of the Barber-Surgeons' Company in 1607. The reconstruction drawing, above, which appears on panel 9 on the Walk, shows the City Wall as it would have been in around 1650, with houses built against the inner face.

brickwork, but the Wall as a property boundary prevented the buildings from being extended northwards. The towers, like the one in the gardens to the east of the Museum of London, were converted to dwellings (Panel 17). Another, which survives to a lesser height, retains the window splays from its incorporation in 1607 as a courtroom of the livery hall of the Barber-Surgeons' Company (Panel 16).

During the 18th century deliberate demolition of parts of the Wall began and during the 19th century most of the Wall and its accompanying towers disappeared. The main gates fared no better. Those of Roman origin had been rebuilt in the medieval period and some again in the 17th century (Aldgate 1607-9, Moorgate 1672, Aldersgate 1672), only to be taken down under the provisions of an Act of Parliament of 1760, to ease the flow of traffic.

Reconciling progress with preservation remains as difficult in the 1980s as it was in the 1780s, and subject, as ever, to the oscillation of public fashion. The Wall Walk incorporates two sites recently preserved by public foresight—the medieval postern gate on Tower Hill at the south end of the underpass constructed by the GLC in 1979, and the Roman tower base and wall at Emperor House, Vine Street, preserved within the new office complex by the site developers. On the western side of the City the Corporation of London has recently completed a programme of consolidation and conservation of the multi-period remains in the public gardens alongside the Museum.

In a year that has seen public changes in the arrangements for the care and management of the nation's ancient monuments, with the creation of the Historic Buildings and Monuments Commission, and an emphasis on the public presentation of those monuments, the Museum of London hopes the London Wall Walk will be seen as an innovative and important contribution to the public interpretation of the history of London.

The London Wall Walk is included in the new (second) edition of *Londinium, a descriptive map and guide to Roman London*, published by the Ordnance Survey at £1.25.

where excavations in 1905 showed that the shape of the vestry on the northern side of the church had been determined by the semi-circular foundations of the Roman tower. There are also indications that the gates, presumably of the early third century AD, at Aldgate (Panel 5) and Bishopsgate (Panel 8) were refashioned, probably with rounded gate towers, at the same time that the flanking towers were built. The northern and western sides of the Roman enclosure relied for defence on the marshy ground around the headwaters of the River Walbrook, the small (12 acres) early second-century military fort in the north-west angle (Panels 18, 19, 20) and the slope of the ground along the City's western edge, falling away to the River Fleet.

The hollow internal towers on the western defences (Panels 14 to 17) appear on present evidence to date from the 13th century and perhaps from

1257, when Henry III "caused the walles of this Cities, which was decaied and destitute of towers, to be repaired in more seemly wise than before". In peacetime the towers, particularly those on the west which were hollow and could have floors inserted inside, were often rented out. They are also known to have provided accommodation for religious hermits (anchorites), the best-known being Simon the Anker, in the tower by the church of All Hallows, London Wall (Panel 10).

From the 17th century, as London expanded outside the restrictive girdle of the Wall, the linear defence and its towers became increasingly redundant. Houses and shops were built up against the Wall. So in St Botolph's churchyard at Bishopsgate (Panel 9) the line of the Wall is preserved by the back walls of a row of shops fronting on to Wormwood Street. The stone wall was gradually replaced by



# Forgotten constellations

by Patrick Moore

Most people can recognize at least some of the constellations. Orion and the Great Bear, in particular, are familiar features of the night sky. But how many people have thought about the names of the various groups? Few of them bear any resemblance to the objects after which they are named; it would take a very lively imagination to picture Orion as a hunter, or Ursa Major as a bear.

The first thing to remember is that the stars in any constellation are not necessarily associated with each other, because they are at very different distances from us. The Great Bear provides a case in point. The two end stars in the Bear's "tail" are Mizar and Alkaid. They appear to lie side by side in the sky; but Mizar is only a little more than half as remote as Alkaid, so that we are dealing with nothing more significant than a line-of-sight effect. If we were observing from a position in between the two, they would appear on opposite sides of the sky.

Therefore, the constellations are not genuinely significant. We can, in fact, make up what patterns we like. We happen to have followed the system worked out by the Greeks more than 2,000 years ago. If we had chosen, say, the Egyptian or the Chinese patterns our sky-maps would look entirely different, though the actual star positions would be the same. For example, the Egyptian constellations did not include Orion or a Great Bear, but recognized a Hawk and a Hippopotamus!

The last great astronomer of Classical times, Ptolemy of Alexandria, died about AD 180. He left us a star catalogue and a great textbook which has come down to us by way of its Arab translation. Ptolemy enumerated 48 constellations, most of which were given mythological names. Many of the Olympian heroes and gods are commemorated in the sky, and the legends are fascinating. One of the most celebrated is that of Perseus and Andromeda. It is said that Queen Cassiopeia, wife of King Cepheus, boasted that her daughter Andromeda was more beautiful than the sea-nymphs. As they were the daughters of the ocean god Neptune, this was clearly tactless, and Neptune sent a monster to ravage the kingdom. Consulting the Oracle, Cepheus learned that the only way to appease the god was to chain Andromeda to a rock by the sea-shore, so that she could be devoured by the monster. This was duly done; but at the eleventh hour the situation was saved by Perseus, who had been on an expedition to kill the Gorgon Medusa. He was flying home, using winged sandals, when he saw the chained princess. Instantly he swooped down, turned the monster to stone by showing it Medu-

sa's head, and then, in the best story-book tradition, married Andromeda. All the main characters in the story are to be found in the sky—even the sea-monster, Cetus.

Ptolemy lived in Alexandria, which is to the north of the Earth's equator. Therefore he could not see the stars of the far south, which never rose above his horizon; and when the first maps of these were made, new constellations had to be introduced. Johann Bayer, who drew up a star-catalogue in 1603, was responsible for several, including the "Southern Birds": the Crane, the Peacock, the Toucan and the Phoenix. Among other additions were some with decidedly modern names, such as the Telescope and the Microscope. All these are to be found on modern maps, though in general the Latin names are used; thus the Crane is "Grus", the Microscope "Microscopium".

As time went by various astronomers introduced more and more groups. In many cases, too, fresh constellations were formed by "stealing" stars from older groups. One of these was Crux Australis, the Southern Cross, which had been previously included in Centaurus, the Centaur.

Politicians and monarchs were not forgotten. Johann Elert Bode added such groups as Sceptum Brandenburgicum (the Sceptre of the House of Brandenburg) and Honores Frederici (the Honours of Frederick, otherwise Friedrich II of Prussia); while Edmond Halley, of comet fame, created Robur Carolinum or Charles's Oak, to commemorate the tree in which Charles II hid after his defeat by Cromwell's Roundheads at Worcester in 1651.

Sky-maps began to look decidedly confused. Things were made worse by constellation-formers such as a monk, Julius Schiller, and Wilhelm Schickard of Tübingen. Schiller wanted to rename the 12 zodiacal constellations after the 12 Apostles, while Schickard converted all the Classical groups into Biblical ones, so that Perseus became David, carrying Goliath's head instead of Medusa's, and Hercules was turned into Samson.

By now things were out of control. At last, in 1932, the International Astronomical Union, the controlling body of world astronomy, lost patience. They revised the whole system. Ptolemy's original 48 constellations were retained, though with altered boundaries, and another 40 were retained also, so that the total number of accepted constellations was reduced to 88. Gone were Sceptum Brandenburgicum, Honores Frederici, Robur Carolinum and the rest.

It cannot be said that the system is satisfactory even yet, because the constellations are so unequal in size and importance, but at least it is manageable, and it is not likely to be altered now.

# Better safe than stranded

by William Essex

Before you book this year's holiday, do make sure that your travel agent or tour operator subscribes to one of the main holiday bonding schemes. The chances are that he does, but if he doesn't and his company collapses you will find yourself without a holiday and without much prospect of compensation. You could even find yourself stranded overseas.

Bonding schemes are the holiday industry's own form of insurance and provide customers with cover against the financial collapse of a company providing a holiday. A good example is the scheme run by the Association of British Travel Agents (ABTA). It is a condition of membership of ABTA that a travel agent or tour operator must hand over a sum of money (his "bond") equivalent to 10 per cent of his projected turnover for the next year before he may join. That money is held by ABTA as a bank guarantee, and may be used to compensate any prospective holidaymakers who would otherwise be let down by an ABTA member.

Most holidays nowadays involve air travel, and any tour operator who has dealings with airlines on behalf of his customers must hold an ATOL (Air Travel Organizer's Licence). These are issued by the Civil Aviation Authority and have the effect of providing bond cover similar to that available from ABTA. The bond money is either held by ABTA, if the operator is a member, or by the CAA if he is a "direct sell" operator and not a member of ABTA.

If you have booked your holiday with a travel agent or tour operator who subscribes to one of the bonding schemes, compensation in the case of his financial collapse should come to you in one of three ways: you can have your money back; choose an alternative holiday (although some organizations prefer the simplicity of sending you a cheque and letting you start again); or, if you are already overseas, the cost of the rest of your holiday and flight home will be paid. You will not have to cut your holiday short.

The other great merit of the bonding system—emphasized by both ABTA and the CAA—is that the compensation should be immediate, enabling those already abroad to fly home on the day originally planned, others to have an alternative holiday on the dates they had booked, or to receive a cheque within a matter of days.

But bonding is not enough on its own. For one thing, scheduled flights are not covered in any of the main bonding schemes. Airlines do not subscribe to ABTA or to any equivalent organization.

One precaution worth taking, whatever your holiday, is to pay with a

credit card. This will not lead to an immediate refund whatever happens, but under the Consumer Credit Act 1974 the credit card company is responsible, with the holiday company, for ensuring that you get what you paid for, and if that (or an appropriate refund) is not forthcoming, it will usually agree to give you your money back.

Another precaution is to take out insurance. Here the problem is to make the right choice from the wide variety of policies available.

There are three things that a holiday insurance policy must have. First, it must offer sufficient compensation for cancellation. The Extrasure policy, recommended by ABTA, pays up to £1,000 a person in the event of "tour organizer failure" (which includes airline failure). There is also an allowance of £500 per person per lost day if you are obliged to cut short your holiday. Extrasure is offered by Extrasure Insurance Services of 6 Lloyd's Avenue, EC3N 3AX (01-488 9341), and is available through most ABTA agents.

Holiday insurance premiums are calculated according to where you are going and for how long. Extrasure costs £11.50 for 10 to 17 days in Europe, with a maximum premium of £42 for 25 to 35 days spent farther afield. Prices do not vary much.

The second thing that a holiday insurance policy must have is provision for a large payment if you should fall ill abroad. This applies particularly if you have gone beyond Europe.

The trick with medical insurance is to insure against what you are not expecting, and in a big way. On a skiing holiday you might just get sunstroke, or on a relaxed beach holiday you might just break your leg falling down the aircraft steps. You should have, at the very minimum, six-figure cover. Extrasure allows for unlimited medical expenses, while the Travel Value policy from the travel agents Hogg Robinson of Concorde House, 165 Church Street, Woking, Surrey DU21 1HF (04862 5051), allows £100,000.

Third, do make sure that you are covered for your own personal liability. Check that your insurers will meet any personal liability claims made against you—again, there should be at least a six-figure provision. Finally, do remember to pack your policy.

Assuming that you make a claim, your case will be taken over by the emergency service contracted to your insurers. Extrasure have a link with Medex International, whose British base is at 26-27 Regency Square, Brighton BN1 2FH (0273 202141)—although they have contacts worldwide. Their standard procedure is to contact all parties, to request that all bills are sent to them for payment, and generally to take the whole matter out of your hands, so that you can concentrate on recovering.



# A civilized survivor

by Robert Blake

## The British Council: The First Fifty Years

by Frances Donaldson  
Jonathan Cape, £16

The British Council does not sound *prima facie* a very promising subject for a book. One would anticipate with some despondency bland prose, smooth evasions and Whitehall jargon—in fact a thoroughly boring work on a subject which has never attracted much attention from the commentators. This impression would be entirely wrong. The author who wrote the last word on the Marconi Scandal and a brilliant biography of the Duke of Windsor has produced a fascinating book. She takes a sharp look at the 1975 Berrill Report (the economist Sir Kenneth Berrill)—one of many hostile effusions:

"The body of the Report makes difficult reading because it is written in that lingo, unfortunately affected by many people other than economists, which seems to be the result of a belief that if words such as 'of' and 'on' are eschewed altogether and strings of nouns are used as adjectives an economical prose will result. . . A substitute for thought, this hideous jargon is also a recipe for sending the reader to sleep."

The Berrill Report, which dealt not only with the British Council but with diplomatic and overseas representation in general, has long been relegated to the dustbin of history. It was rejected with contempt and ridicule by both Houses of Parliament. It was one of a series of attempts to get rid of the British Council, which has always inspired animosity in some quarters.

Its greatest enemy was the late Lord Beaverbrook. I think Lady Donaldson is a bit harsh in saying that "Lord Beaverbrook was one of the few deliberately wicked men in British history." I knew him well, or as well as a person of my then relative youth and inexperience could, when I was writing my biography of his hero, Bonar Law, some 30 years ago. I do not think that he was wicked, though he was certainly prejudiced and mischievous. But he was also a brilliant journalist-cum-historian; and he rendered great services to his country in the Second World War. However, one can understand any historian steeped in the tradition and folklore of the British Council taking a different view. He must count very high in the Council's demonology, for as early as 1939 he decided to gun for an institution which had already been described by a Treasury official as "this horribly vigorous sapling".

It is by no means clear why Beaverbrook pursued this particular vendetta,

which continued until his death a quarter of a century later. It has been suggested that the cause was a grudge against Lord Lloyd, one of its early chairmen. Beaverbrook is supposed to have been annoyed by lack of support for his Empire Crusade from Lloyd whose political predilections might have been expected to put him on Beaverbrook's side. Yet, as Lady Donaldson says, this does not explain why the attack was pursued long beyond Lloyd's death. Whatever the motive, the damage caused to the Council was immense. Twenty years after Beaverbrook had died "it is almost impossible to be in the company of a British Council officer of any length of service without his name coming up". Ceaseless hostile propaganda plentifully endowed with lies and innuendo will in the end have its effect; compare Goebbels. But Beaverbrook did, after all, function in a free society, and riposte was possible without danger of being imprisoned or murdered. It is surprising that successive chairmen and director-generals did not hit back harder and more often. There was much they could have said. Perhaps too many of them were drawn from Whitehall or the ranks of "the Great and the Good"—a category of people who, however admirable, are not at their best in an exchange of abuse.

Lady Donaldson does not skate over the less creditable episodes in the history of the Council. One of these concerned a very badly treated Director, Sir John (now Lord) Henniker, who took office in 1968 and resigned three years later. He was a diplomat, and it is true that the Chairman of the Joint Staff Committee had indicated in emphatic terms the hope that the next Director would not be from that profession and also that a serving staff appointment would be preferable to an outsider. Nevertheless it was little short of scandalous to treat the new Director, who was in no way at fault, with a degree of disloyalty and non-cooperation which obliged him to resign three years later at 55 when he had every expectation of continuing until 60. It is hardly surprising that morale was at a low level 15 years ago.

It is much better now, despite financial stringency including the major cuts of 1979, but Sir John Troughton, the Chairman, persuaded the Prime Minister to phase them over four years and reduce them from 25 to 18 per cent. If the original proposal had been 18 per cent there would have been apoplexy, but as things turned out the upshot seemed a success. It is easy to criticize an autonomous body with the somewhat intangible purpose of promoting cultural relations with other countries. My own limited experience, largely in Africa, suggests that the Council's representatives are doing an excellent job on a shoestring. It was Goering who reached for his gun at the word "culture". We should be more civilized.

# Recent fiction

by Sally Emerson

## Nights at the Circus

by Angela Carter  
Hogarth, £8.95

## Watson's Apology

by Beryl Bainbridge  
Duckworth, £8.95

The heroine of Angela Carter's remarkable novel *Nights at the Circus* has been hatched out of an egg, or so she says. She is Fevvers who, with vast wings, has swept her way into fame as the greatest trapeze artist of her time. Star turn of Colonel Kearney's circus, Fevvers is a vast, coarse Cockney creature, toast of Europe's capitals at the end of the 19th and beginning of the 20th centuries ("Her native city welcomed her with such delirium that *The Illustrated London News* dubbed the phenomenon 'Fevvermania'"). She was courted by the then Prince of Wales and painted by Toulouse-Lautrec. She was, or so she says, left in a laundry basket caked with broken eggshells on the doorstep of a Wapping brothel when she was a baby, with just a little down of yellow fluff—her future wings—on her shoulder blades.

One of the men obsessed by the fabulous bird-woman is Jack Walser, a young Californian journalist, who joins her circus as a clown to follow her from London to St Petersburg and to Siberia after hearing the extraordinary story of her time in Madame Schreck's house of horrors, of how she learnt to fly, of other fantastic creatures such as the Sleeping Beauty who lies dreaming the 20th century. Handsome, energetic, he joins the "Ludic Game" with the other Dickensian characters who revel through this robust, magical book.

Angela Carter's linguistic imagination is as fertile as ever and any extract from *Nights at the Circus* captures something of its relish and the resounding confidence of its language:

"Hatched out of a bloody great egg while Bow Bells rang, as ever is."

"The blonde guffawed uproariously, slapped the marbly thigh on which her wrap fell open and flashed a pair of vast, blue, indecorous eyes at the young reporter with his open notebook and his poised pencil, as if to dare him: 'Believe it or not!' Then she spun round on her swivelling dressing-stool—it was a plush-topped, backless piano stool, lifted from the rehearsal room—and confronted herself with a grin in the mirror as she ripped six inches of false lash from her left eyelid. . ."

Beryl Bainbridge's latest novel, *Watson's Apology*, is much more down to earth but still a considerable imaginative achievement. The lives of great men frequently become the subject of novels. It is not often that the ordinary person is so transformed into art.

Usually they have to have done something extraordinarily horrid, as is the case with the subject of Beryl Bainbridge's novel, the clergyman, failed literary person and former headmaster, J. S. Watson, who in October, 1871, in Stockwell bludgeoned his elderly wife to death with a pistol, kept her body in a back room for two days and then attempted suicide.

The author has drawn on letters, newspapers and looked into Home Office files to discover the skeleton which history leaves behind. She has then added the flesh, the detail, the atmosphere, the conversations which she imagines led to what was known at the time as "The Stockwell Tragedy". As she says in the Author's Note: "This novel is based on a true story. The documents presented have been edited here and there to fit the needs of the narrative, but are otherwise authentic. Almost all the characters are drawn from life, as are the details of the plot. . . What has defeated historical inquiry has been the motives of the characters, their conversations and their feelings. These it has been the task of the novelist to supply."

*Watson's Apology* begins with his letters to his future wife, back in 1844, nearly 30 years before the tragedy. As a young man he had seen her from afar, played draughts with her once and been enamoured of her ever since. The letters have a stilted, dusty, sad tone to them and as we read them it is as though we are rifling through the remains of someone's unhappy life, which of course we are, but that is the fascination of this unsettling book. It leads us into dark Victorian rooms where we eavesdrop on a man and a woman bickering away their lives. During the trial the letters were used as evidence of his good character. "When they were handed up, a length of threadbare ribbon, no thicker than a bootlace, dropped unnoticed to the floor and was trodden underfoot. Fraser (Watson's lawyer) said the letters had been found wrapped in a satin gown much attacked by the mildew."

The main point of discussion during the trial was whether Mr Watson was insane when he killed his wife. Each of the characters earlier mentioned in the main narrative comes forward to give his or her view of the couple more or less in the actual words used at the time. All that the accused would say is that his wife provoked him to ungovernable fury, and if Beryl Bainbridge's account of Ann Watson is in any way accurate, I am not surprised. She is shown as jealous, insecure, nagging and pretentious. Neither he nor she are able to communicate anything to each other but misunderstandings.

The last part of the book, which takes us into the mind of Watson as he spends his days in prison—tetchy, precise, irritating—contains some of the best writing, cleverly giving the occasional sense of freedom after the claustrophobia of Watson's marriage.



# Cruise ASTOR's colourful world

- ★ The Norwegian Fjords
- ★ Greenland and Iceland
- ★ Atlantic Islands
- ★ Rio and the Amazon
- ★ South Africa
- ★ Indian Ocean Islands
- ★ Antarctica

*Astor* is the newest luxury haven for discerning British cruise lovers. 19,000 tons and 500 passengers. Not big. But generous in space and service. Superb cuisine and entertainment. Only three years old, she's eager to show you the world in air-conditioned comfort with the best of everything afloat.



Discover *ASTOR*'s colourful world now. Pick up the brochure of 1985/86 cruises at your travel agent, call us or post the coupon.

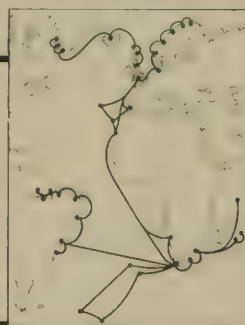
For Safleisure, St. Mary Axe House, 50-60 St. Mary Axe, London EC3A 8BH. Tel: 01-2833088

I am interested in *Astor* cruises and Fly Cruises to:

Name \_\_\_\_\_  
Address \_\_\_\_\_  
Postcode \_\_\_\_\_

Norwegian Fjords ☐  
Greenland and Iceland ☐  
Atlantic Islands ☐  
Rio and The Amazon ☐  
South Africa ☐  
The Indian Ocean ☐  
Antarctica ☐

**Safleisure**



## CRUISES FOR THE VERY RICH THE VERY DISCERNING OR THE VERY SHREWD.

Holland America is the most prestigious cruise company in the world. A simple, but impressive fact.

But although our cruises are out of this world, the prices are surprisingly down to earth. They could never be described as inexpensive, but they are certainly value for money.

So if you're very rich, very discerning or very shrewd, consider cruising in a style to which you'll quickly become accustomed with Holland America.

Our ships are not only the last

word in luxury, they're the first word in style.

Our standard of service and quality of cuisine are sufficiently outstanding to impress even the most jaded of world travellers. And our genuine concern for your welfare has to be experienced to be understood.

For more information about our exciting range of cruises to the Caribbean and the Mexican Riviera send for our free colour brochure or call us on 01-491 3760.



**Holland America Line**

11 Conduit Street London W1R 0LS

## MOTORING

# MGs for the 1980s

by Stuart Marshall

MG enthusiasts may mutter darkly that MGs are not what they used to be but the wheel has really turned full circle. The MG sports cars of the 1940s and 50s may have been purpose-built cars. Today's are not. They are modified versions of family saloons—which is exactly how the *marque* started 60 years ago.

The first MG car to bear the famous badge was a modified Morris Oxford, tuned up by the immortal Cecil Kimber of Morris Garages, from which the initials sprang. That was in the mid 1920s. Within a few years Kimber had evolved the M-type MG two-seater, which bore more than a passing resemblance to the original Morris Minor, itself a riposte by William Morris (later Lord Nuffield) to Herbert Austin's Seven.

Descendants of the M-type MG were the TA and TB open two-seaters of the 1930s. They personified the fun car. Although MG moved upmarket with the kind of saloon now associated with Jaguar, the make is remembered mainly for its little sporting machines. After the interruption of the Second World War, when off-duty aircrews drove their MGs on filched 100 octane, the MG TC came back as though nothing had happened. In the mid 1950s the line changed. The MGA was the first MG to have a sleek and, by contemporary standards, streamlined body. Further developed it lived on as the MGB, but the great days had gone. MG, by now a subsidiary of British Leyland, ran out of steam. The factory at Abingdon closed in 1980.

But MG was not dead. The magic letters soon appeared on the front of a modified and hotbed-up Austin Metro and that is how the *marque* survives to this day.

The MG range comprises the Metro and Metro Turbo, the Maestro hatchback and Montego saloon. It would be easy, but wrong, to dismiss them merely as "badge-engineered" Austin-Rover cars.

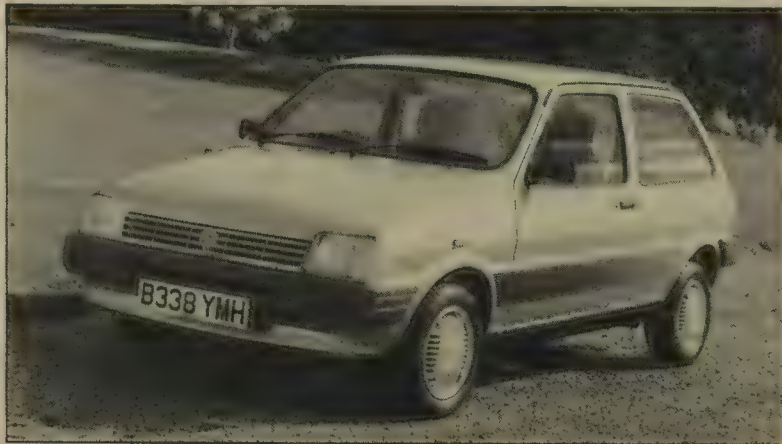
The MG Metro has the same three-

door hatchback body shell as all other Metros but the engine is a 1,275cc unit that drivers of the Mini-Cooper of the 1960s would recognize. By comparison with more modern engines, it is raucous and the four-speed gearbox, without any five-speed option, is archaic. But the MG Metro's excellent road-holding and handling make it fun to drive. For higher performance, the MG Metro Turbo was introduced. It is fast—its top speed is about 110 mph—but, to my taste, under-geared.

The MG Maestro and Montego are mechanically similar though outwardly different. Maestro is a five-door hatchback, Montego a four-door saloon. Powered by 2 litre engines similar to those used in the Rover 2000, but with fuel injection, they have far more performance than can be legally exploited and have adequate creature comforts. But what I like about the Maestro and Montego MG is their sheer drivability. There is so much pulling power available at modest engine revolutions that they are as relaxing to drive in town traffic as they are stimulating to fling up a mountain pass.

You can trickle through a village at 30 mph in fifth gear and regain cruising speed on the open road without changing down. The Honda gearbox is excellent. The MG enthusiast of the 1930s would not recognize the comfort of a Maestro or Montego, with plumply upholstered seats and all the agreeable trimness of an executive-class saloon. But it is no use complaining that the *marque* has gone soft—times change, and cars have to change with it.

However, for the dyed-in-the-wool MG lover, who likes to feel the wind in the hair and to waggle the elbows through cut-away doors, the Naylor TF 1700 is the answer. It is an exquisitely finished replica of the MG TF that went out of production 30 years ago. Naylor have fitted a modern and more powerful 1.7 litre engine and much modified suspension to meet today's far higher standards. It costs £12,950 and would delight old-time MG owners with its authenticity while astonishing them with its superior performance.



The MG Metro 1300 would leave a traditional MG two-seater standing.



# A leisurely way to see the world

by David Tennant

A cruise takes longer to plan than almost any other type of holiday. There are many factors to take into consideration, such as tidal conditions, availability of fresh water and excursions and the need to avoid local celebrations which can bring a port to a standstill. A shipping line director recently told me he was researching the possibilities for 1988 and beyond. "Even ports of call we have used for many years can sometimes throw up problems that take ages to overcome," he said. "And when you are venturing into new territory the list of items to check and double check is formidable."

I have just gone through the brochures for summer 1985 cruises in European and adjacent waters alone, and I calculate there are around 110 ports of call, ranging from capital cities to tiny islands. I have selected a handful of cruises, all operated by long-established shipping lines or companies whose reliability is without question.

More than 18 months have passed since I was last on *Sea Princess* (P&O) but I continue to receive favourable reports of this elegant liner whose décor and ambience successfully bridge an older style of cruising and much of the contemporary scene. From her wide range of voyages I have selected an early summer itinerary starting from Piraeus (you fly there from Gatwick), continuing to the island of Kos, then east to Limassol in Cyprus and on to Haifa in Israel with excursions to Jerusalem and other places in the Holy Land. The next stop is Gythion in southern Greece before a 36 hour voyage to Cagliari in Sardinia. From here the ship goes west to Gibraltar and out into the Atlantic for Lisbon, the last port of call before Southampton. The dates are May 28 to June 11, 14 nights in all. The cost, including the flight from the UK and first-class return rail travel from your home station, is between £1,190 and £2,226.

Of the several voyages along Norway's fjord-indented coastline by major cruise liners this coming summer one of the most comprehensive is on the 19,500 ton modern liner *MS Astor* (Safmarine). She calls at 11 places in Norway, including Bergen, Trondheim, Tromsø, the Geirangerfjord and Honningsvåg for the dramatic North Cape, and she spends several hours in Hamburg at the start and finish of the cruise. Departure is from Southampton on July 26, returning August 13, a leisurely 19-day voyage along one of the world's most beautiful coastlines. Fares are from £1,260 to £4,880.

An unusual cruise sets out from Southampton on the luxurious Cunard liner *Vistafjord* on August 19. It is a

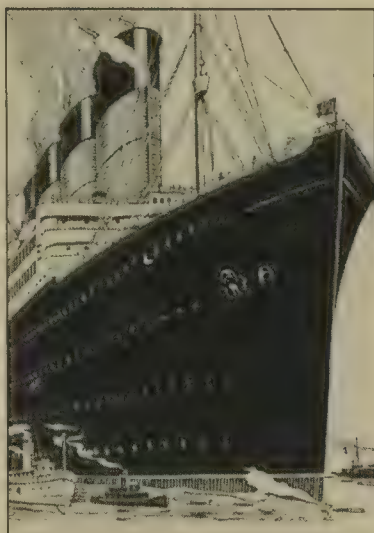


ILLUSTRATION BY J. P. L. LIBRARY

voyage around the British Isles and Ireland, calling first at Glengarriff in Bantry Bay and pausing at Dublin for 12-hours. The ship then calls at Douglas, Isle of Man, before heading north and weaving among the Hebrides to Portree in Skye. Kirkwall the "capital" of Orkney comes next, followed by Invergordon on the Cromarty Firth. About 30 hours are spent at Leith, the port of Edinburgh, during that city's International Festival, before crossing the North Sea to Hamburg, returning to Southampton on September 1. This 13-day voyage costs between £1,395 and £5,850, which includes first-class rail travel to and from Southampton or free parking at the port.

It is not easy to choose just one voyage from the 22 outstanding Swan Hellenic Cruises for the 1985 season, all on the small but comfortable liner *Orpheus*. However the route for the voyage "In the Steps of St Paul" is particularly interesting. The ship sails from Venice, calls first at Katákolon in southern Greece, for Olympia, then on to Corinth and its canal and across the Aegean for three calls in Asia Minor including Iskanderun for Antioch. Haifa in Israel comes next with various shore excursions, then north west to Rhodes, Kusadasi in Turkey (the port for Ephesus) and on to Thasos via Kavalla for ancient Philippi. Cruising past Mount Athos in daylight the voyage ends at Piraeus. For 13 nights from September 13 to 26 the cost, which includes the flights from and to Gatwick, is between £903 and £1,903. There are five distinguished guest lecturers on board.

The three Royal Viking Line ships, *Star*, *Sea* and *Sky*, are acknowledged to be among the finest cruise liners afloat, and their world-wide itineraries are attractive though their rates are far from cheap. One of their European summer cruises stands out, however. This is on *Royal Viking Sea* from Piraeus through the Dardanelles and into the Black Sea calling at Yalta in the Crimea, the great port of Odessa and then Istanbul for a 27-hour stop. Next

there is a short call at Mykonos before crossing to Kusadasi in Asia Minor, Rhodes and Heraklion in Crete. The liner then turns north up the Adriatic to call at Dubrovnik and then to Venice. From here guests return to London on the nostalgic Venice Simplon-Orient-Express, an ideal ending to such a holiday. The dates are May 12 to 26 and the cost from London, flying out by British Airways to Athens, is between £1,915 and £6,836.

One of the most popular cruise liners is *Canberra* (P&O), veteran of the Falklands campaign, which is undertaking 17 cruises this season. For those contemplating an autumn holiday her 14-night voyage to the western Mediterranean leaving Southampton on September 28 looks like a good choice. The ports of call are Malaga, Alghero (a less common destination in Sardinia), Marseilles, Livorno (for Pisa and Florence), Palma and Lisbon, returning to England on October 12. The fares, which include first-class rail travel from your home station to Southampton and back, are between £770 and £2,282.

Between her regular transatlantic crossings the *Queen Elizabeth 2* (Cunard) will operate six short (three to eight nights) cruises. She will sail from Southampton on April 24 for Corunna in north-west Spain and then south to Lisbon for nine hours in the Portuguese capital before returning home on April 29, five nights in all. The fares range from £450 to £1,585, which includes first-class rail travel to and from Southampton.

If large liners are not to your liking but you still want many of their amenities then the *Ocean Islander* (Ocean Cruise Lines) is one answer. This 5,000 ton ship, re-furbished last year, carries up to 280 passengers. Air-conditioned and stabilized, she has a swimming pool, two lounges, three bars, casino, sauna and restaurant and all her cabins have a shower and lavatory. From May to October she will cruise from Venice to Piraeus for a week calling at Zadar, Kornat Island (off the Dalmatian coast), Dubrovnik, Corfu, Crete, Santorini (most dramatic of the Aegean isles), Kusadasi in Turkey and Mykonos. Departures are on Saturdays, one week from Venice, the next from Piraeus when the cruise follows the same route in the opposite direction. Prices are from £695 to £1,195 with reduced air fares from various UK airports available.

A "cruise" that leaves almost every day in the year is the regular mail, cargo and passenger boat service from Bergen right up the Norwegian coast to Kirkenes in the far north, calling at 35 ports. Known in Norway as the "Hurtigruten" service, it is operated by 11 modern, comfortable ships, none very large, but most cabins are equipped with a shower and lavatory.

Fares, including flights from London, Newcastle, Glasgow or Aberdeen, range from £476 to £682 for 11 days. In summer these are heavily booked but there is space in 'spring and autumn. Fred Olsen Lines are the agents.

European cruising need not be at sea when the continent's two greatest rivers, the Rhine and the Danube, both offer excellent voyages in modern, comfortable craft. The Rhine is by far the busier and of the several companies operating there the largest selection of voyages is by long-established KD Line whose headquarters are in Cologne. They have eight cruise ships offering comfortable cabins (most with shower and lavatory), plenty of deck space, observation lounges and, with two exceptions, an outdoor swimming pool. The cruises, which cover the river from the Netherlands to Switzerland, are from two to 10 days and cost between £92 to £445 for the cruise only, or for the longer voyages with travel from London £328 to £677. They operate from April to October.

The *Danube Princess* is a new, fully air-conditioned *de luxe* river cruise vessel carrying 215 passengers in cabins all with private facilities. There are also a large lounge, two bars, dining room and sun decks with a swimming pool. The ship is bi-lingual English-German throughout. From late March well into the autumn she will make a week-long (Saturday to Saturday) cruise from Passau in Bavaria to Budapest and back, calling *en route* at Dürnstein, Esztergom (birthplace of Hungarian Christianity) Bratislava in Czechoslovakia, Vienna, for an evening, and Melk with its great baroque monastery. The stops are not long but all the most scenic parts of the Danube are visited in daylight. With British Airways flights to and from Munich and coach transfers to Passau the cost from London with all meals included is between £549 and £1,049. This includes insurance and first-class return rail travel from your home station to London. P & O Air Holidays are the UK agents ●

Cunard, 8 Berkeley Street, London W1X 6NR (01-491 3930). Fred Olsen Lines, 11 Conduit Street, London W1R 0LS (01-409 2019). KD Line, Rhine Cruise Agency, 80 St Martin's Lane, London WC2 (01-836 1876). Ocean Cruise Lines, Travellers International (UK) Ltd, 10 Frederick Close, Stanhope Place, London W2 2HD (01-637 5444). P & O Cruises, 29 Middlesex Street, London E1 7AA (01-377 2551). P & O Air Holidays, 29 Middlesex Street, London E1 7AA (01-247 1611). Royal Viking Line, 41 Piccadilly, London W1V 9AJ (01-734 0773). Safmarine, 56 St Mary Axe, London EC3A 8BH (01-283 3088). Swan Hellenic Cruises, 29 Middlesex Street, London E1 7AA (01-247 7532).



# Italy the best of Italy



## The best of self-catering

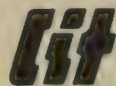
....and the very widest choice!

Sun-soaked beaches; islands; lakes and mountains; the great cities of history and culture; two and three-centre holidays; motoring holidays; coach tours and a host of self-catering arrangements. All in one big brochure!

Travel by air, rail or car.

Flights are now from Gatwick, Heathrow, Manchester and Glasgow, with the offer of concessionary first class British Rail tickets for most holiday departures.

For your free colour brochure, see your Travel Agent, telephone 01-680 3100 (24 hrs) or write to:



Marco Polo House  
3-5 Lansdowne Road  
Croydon CR9 1LL

ATOL 285 BCD

## We can't beat heart disease without you.

Heart disease kills many thousands of people before their time each year.

But the British Heart Foundation is leading the fight against Britain's biggest killer by funding research into heart disease.

To find out how you can play your part, send us the coupon today.

Please send me more information on the work of the BHF and details of how I can help.  
Send this coupon to the British Heart Foundation,  
102 Gloucester Place, London W1H 4DH.

Name: \_\_\_\_\_

Address: \_\_\_\_\_

Postcode: \_\_\_\_\_

**British Heart Foundation**

The heart research charity.

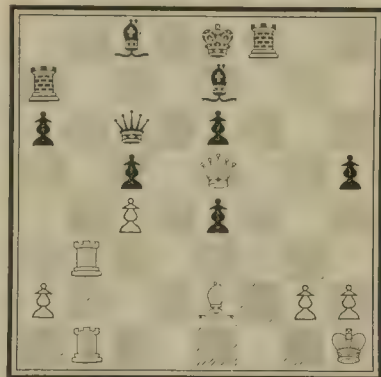
## CHESS

# The queen sacrifice

by John Nunn

Of all the many types of combination possible on the chessboard, one in particular is guaranteed to thrill players from beginner to grandmaster: the queen sacrifice. It is indeed a paradox when the route to victory involves the voluntary surrender of the most powerful piece, and from the time of Morphy and Anderssen players have dreamt of consummating their attacks with a spectacular queen offer. It is unfortunate that the growth of chess literature has made some sacrifices so familiar that they have become a mere matter of technique, but there is still scope for originality in the area of defensive queen sacrifices.

from which escape is virtually impossible. Even after all these years I can vividly remember my shock and dismay when Székely ignored the attack on his queen and played 24...R-N2!!.



Although there are various ways to win the queen, all of them lead to a disaster on the back rank, for example 25 BxPch K-Q1 26 R-Q1ch (or 26 RxR QxR!) R-Q2! 27 RxQ RxRch 28 BxR R-B8 mate, or 25 QxRPch K-Q1 26 R-Q1ch R-Q2! similarly. I could find nothing better than 25 RxR BxR, but the exchange of rooks left White with little compensation for the sacrificed piece and after 26 R-Q1 B-B3 27 QxRPch K-K2 28 Q-R7ch R-B2 29 Q-N8 B-Q5 30 B-R5 R-N2 I resigned.



This position arose in the Short-Miles game from the 1984 British Championship. White is to move, and after considerable thought he decided to play 22 P-QR3. Although White won the game in the end, many spectators were puzzled as to why Short did not fork queen and rook with the obvious move 22 N-N6. The reason was that White had seen Black's cunning reply 22...N-K7!, offering the queen. Then 23 NxQ allows mate in two by 23...R-B8ch, and 23 BxN fails to the second queen offer 23...QxRch! 24 BxQ R-B8 mate. Frightened by these dangerous mating possibilities, White's actual move was designed to give his king a flight square and prevent a back rank mate. However, 22 N-N6 actually would have won, since after 22...N-K7! White has his own defensive queen sacrifice: 23 Q-B8ch!! If Black takes with his king White captures with check at Q7, winning the knight, while after 23...RxQ 24 NxQ Black has rook and knight attacked leading to the loss of more material.

In the following diagram I was playing White in the 1974 European Junior Championship. My opponent was the Hungarian player Székely.

I had earlier sacrificed a piece for a dangerous attack, and after the move 24 R-N6 I was feeling optimistic, since 24...Q-B2 loses to 25 BxPch K-Q1 26 R-Q1ch B-Q2 27 R-N8ch, while after 24...Q-Q2 25 P-KR3 followed by R-Q1 the Black king is caught in a trap



The final position may prove that I have learnt a few things over the years. It arose in the game Ost-Hansen v Nunn from the 1974 World Student Team Championship. I played 15...PxPch and after 16 K-B1 Black went on to win by 16...BxB 17 QxB R-B1. If White had played 16 K-Q1 I intended to continue 16...N-K4 17 BxN (17 B-N5 NxQ, 17 Q-N3 N-B4 and 17 BxB NxQ 18 B-N5 N-B3 are all hopeless) QxB (threat ... QxNP) 18 P-QB3 R-K1 19 N-R3 BxP and wins. Ten years later I looked at this game again and noticed 16...N-K4 17 Q-N5!! which not only avoids defeat, but even gives White the advantage by forcing an exchange of queens. In fact 16 K-Q1 does lose to 16...N-K5! 17 N-R3 N-K4 18 BxN QxB 19 P-QB3 NxKBPch! 20 NxN Q-K6, when White must give up his queen to avoid mate. However, I doubt whether I would have noticed the defence Q-N5! 10 years ago, so I was fortunate that Ost-Hansen chose the other move ●



# With intent to deceive

by Jack Marx

Hoodwinking the enemy is a pleasurable pastime, even for the least sadistic. On the first two of these hands from team-of-four matches, all four Souths played at Three No-trumps, but in one case from each match a hold-up play by a defender, for which his opponent was quite unprepared, switched declarer on to the wrong track.

♠ K 10865 Dealer South  
♥ A 2 Game All  
♦ 9752  
♣ K 4.

♠ 7432 ♠ QJ9  
♥ 1098 ♥ KQ74  
♦ K 106 ♦ 3  
♣ A75 ♣ J10832

♠ A  
♥ J653  
♦ AQJ84  
♣ Q96

This was the unopposed North-South auction at one table:

North 1♠ 3♦  
South 1♦ 2♣ 3NT

South's last bid is a little speculative but not wholly unreasonable. However, when West led Ten of Hearts prospects seemed quite good, especially if the diamond suit could be run without loss. East was allowed to win with Queen and he returned the Four to North's Ace. Declarer now led Diamond Two to his Queen, on which West smoothly played the Ten. Convinced that all was now well, South went on to unblock his Spade Ace, led to dummy's Club King, cashed Spade King, cheerfully dropping his Club Nine, and led a small diamond to a confidently expected four further tricks in the suit and a grand total of nine. The defence was able to rope in seven tricks for a triumphant three down.

At the other table West took his King when the diamond was finessed. This South had not repeated his diamonds but had rebid One No-trump on the second round; to West it was just possible that East had started with doubleton Jack. Even now, because of the blocked spades, the contract is no bed of roses for South and a club lead from West will defeat it. But South had withheld Heart Three on the first two rounds, so West was uncertain whether or not East held five hearts. He led his third heart, promoting the Jack for declarer's ninth trick.

♠ AK 1084 Dealer North  
♥ AJ 10 Game All  
♦ KJ  
♣ J65

♠ QJ5 ♠ 962  
♥ 742 ♥ 653  
♦ Q975 ♦ A63  
♣ Q108 ♣ A942

♠ 73  
♥ KQ98  
♦ 10842  
♣ K73

At both tables West led Diamond Five to Three No-trumps and dummy's Jack was played. One East took his Ace and returned the Six to dummy's King. Declarer had to develop the spade suit for his contract, so he went for the long shot of entering his hand with a heart and finessing Ten of Spades. Ten tricks now rolled in.

The other East ducked the Diamond Jack at trick one. Declarer naturally supposed Ace Queen to lie with West, possibly with three others, and that defenders could not readily clear the suit. To play for a three-three spade split seemed a much less remote chance than the double finesse. West won the third round and despairingly led Club Ten. East won with Ace, unexpectedly flourished his other Ace and followed with his small diamond to West's Queen Nine to take five tricks.

The European Common Market Championships are held every second year, though the British record has not been outstanding apart from successes by the ladies. However, this hand from a long-past Open Team event is doubtless still remembered with some satisfaction by the British North and South.

♠ 3 Dealer East  
♥ A 6 East-West Game  
♦ K 1074  
♣ AQ7543

♠ KJ1095 ♠ A862  
♥ KJ32 ♥ 74  
♦ J ♦ AQ5  
♣ K82 ♣ J1096

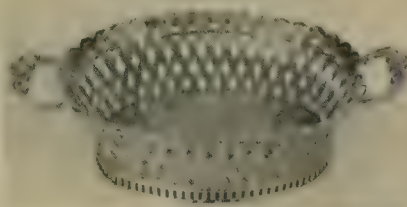
♠ Q74  
♥ Q10985  
♦ 98632  
♣ void

West	North	East	South
		No	No
1♠	2♣	3♠	No
No	3NT	No	4♦
No	No	DBL	All Pass

North's Three No-trumps, having been preceded by no more than Two Clubs, could not be taken at its face value. It was in fact an instance of the so-called "unusual No-trump" indicating holdings in the two lowest ranking of the remaining suits, though here in its delayed form of disparate lengths.

Against Four Diamonds Doubled West led Spade Jack to his partner's Ace and East, unaware of South's heart holding, at once switched to Heart Seven, covered by Eight, Jack, Ace. Declarer ruffed a small club and innocently led Heart Five. West sleepily played low and South secured a welcome trick and a vital entry. Another club ruff was followed by a trump to Jack, King, Ace and a spade somewhat belatedly forced dummy. The King of Clubs fell on dummy's Ace and a club continuation limited defenders to no more than their top trump.

# HOW



HOW (of Edinburgh)  
only address

2-3 PICKERING PLACE,  
ST. JAMES'S STREET,  
LONDON, SW1A 1EA

BASKET  
by George Wickes  
Weight 45 ozs

Telephone:  
01-930 7140

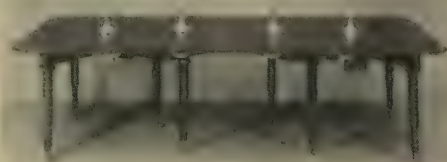
# Asprey

BY APPOINTMENT  
TO H.M. THE QUEEN  
GOLDSMITHS, SILVERSMITHS  
& JEWELLERS  
ASPREY & COMPANY PLC  
LONDON

BY APPOINTMENT  
TO H.M. QUEEN ELIZABETH  
THE QUEEN MOTHER  
JEWELLERS  
ASPREY & COMPANY PLC  
LONDON

BY APPOINTMENT  
TO H.M. THE PRINCE OF WALES  
JEWELLERS  
ASPREY & COMPANY PLC  
LONDON

A Regency mahogany  
extending dining table  
Height 2ft 3½ ins  
Width 4ft  
Length 8ft 6 ins



ASPREY & COMPANY PLC  
165-169 New Bond Street  
London W1Y 0AR  
Tel: 01-493 6767  
Telegrams: 25110 Asprey G  
Telex: 25110 Asprey C

## The Illustrated London News Picture Library

houses one of the finest collections of social history photographs and illustrations in the country, from 1842 to the present day. We provide a speedy and efficient service for authors, publishers and all media.

For further details apply:

ILN Picture Library,  
Elm House, 10-16 Elm Street,  
London WC1X 0BP  
Telephone: 01-278 2345



## GOLD REPORT FREE

If you already hold or are a potential holder of GOLD, ensure that you are taking full advantage of the constant market fluctuation in gold by obtaining a copy of the regular ROSS REPORT free of charge.

Harvey Michael Ross offers a VAT free delivery service for Kruggerands, Maple Leafs, Sovereigns, Half Sovereigns etc, and is pleased to deal with clients who wish to buy coins on margin or gold futures.



Harvey  
Michael  
Ross

\*VAT applicable on UK delivery.  
Russell House, St. Paul's Street, Leeds 1, England.  
Tel: 0532 454930/455081 Dealing: 0532 468251 (17 lines)  
Foreign, Exchange and Commodities Room:  
0532 450707 (10 lines)/Accounts: 0532 458479  
Telex: 556373/55207 Cables: Invest Leeds  
Reuter Monitor page code: ROSS

NAME ADDRESS POSTCODE TEL NO



# 'We profess a profound interest in your clothes.'



## CLEANING FOR THE CONNOISSEUR.

5 STAFFORD STREET, W1 • 38 SOUTH MOLTON STREET, W1  
88 JERMYN STREET, W1 • 16 CURZON STREET, W1  
129 BAKER STREET, W1 • 93 MOUNT STREET, W1  
99 EDGWARE ROAD, W2 • 7 PORCHESTER ROAD, BAYSWATER, W2  
248 KENSINGTON HIGH STREET, W8 • 23 NOTTING HILL GATE, W11  
64 VICTORIA STREET, SW1 • 204 SLOANE STREET, SW1  
BROADWAY, SW1 • 13 BUTE STREET, SW5

## WE, THE LIMBLESS, LOOK TO YOU FOR HELP



We come from both world wars. We come from Korea, Kenya, Malaya, Aden, Cyprus, Ulster and from the Falklands.

Now, disabled, we must look to you for help. Please help by helping our Association.

BLESMA looks after the limbless from all the Services. It helps to overcome the shock of losing arms, or legs or an eye. And, for the severely handicapped, it provides Residential Homes where they can live in peace and dignity.

Help the disabled by helping BLESMA. We promise you that not one penny of your donation will be wasted.

Donations and information: The Chairman, BLESMA, Midland Bank Ltd., 60 West Smithfield, London EC1A 9DX

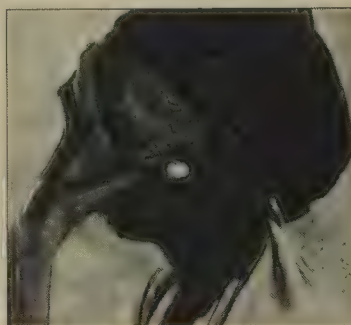
Give to those who gave – please

# BLESMA

BRITISH LIMBLESS  
EX-SERVICE MEN'S ASSOCIATION



## What you leave in your Will could make the difference between life and death to the old



Throughout the Third World, there are poverty stricken old people for whom every day is a struggle against hardship and infirmity. Without friends or family to turn to, many could die without proper help.

But by remembering Help the Aged in your Will, you can help transform their lives. And it doesn't just have to be money. Almost anything you're kind enough to leave us can be used to benefit the old.

If you'd like to know more about remembering the old in your Will, send off the coupon for our free information pack.

**Leave the old a new start in life**



To: The Hon. Treasurer, The Rt. Hon. Lord-Maybray King, Help the Aged, Project 51LO1 FREEPOST, London EC1B 1BD

Name (Mr/Mrs/Miss/Ms) \_\_\_\_\_

Address \_\_\_\_\_

Postcode \_\_\_\_\_

**Help the Aged**



## Nona Thomas is incurable. But she's learning to swim.

Spinal Muscular Atrophy put an end to Nona Thomas's nursing training. Eventually, even running a little shop became too much and she now lives at the RHHI.

Though confined to a wheelchair, Nona keeps busy. She cooks in the patients' kitchen. She's trying her hand at pottery and painting. She's even learning to swim in the hydrotherapy pool.

We care for over 270 incurable patients like Nona, and through individual medical attention, therapy and nursing, we try to retrieve as much of their independence as possible.

We are a registered charity (No. 205907) and rely upon donations, covenants and legacies. Please help.

## The Royal Hospital & Home for Incurables.

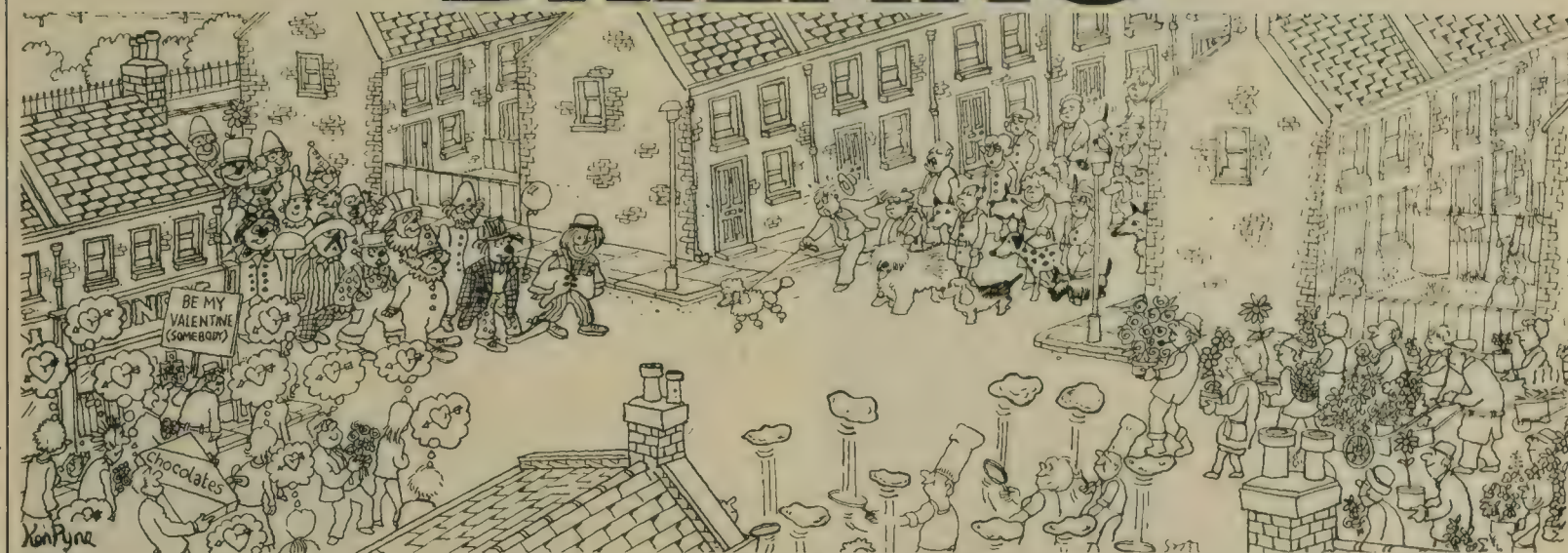
Dept. ILNT, West Hill, Putney, London SW15 3SW.  
Patrons: HM The Queen and HM The Queen Mother.

Director of Appeals:  
Air Commodore D. F. Rixson, OBE, DFC, AFC.





# FEBRUARY BRIEFING



## Friday, February 1

First day of the Silver & Jewellery Fair & Seminar at the Dorchester Hotel (p69)

The medium & the message lectures on coins begin at the British Museum (p69)

*The Shooting Party*, starring the late James Mason, opens in the West End (p65)

The Commonwealth Institute shows paintings of lighthouses by David Smith & Indian paintings by Y. D. Deolalikar (p70)

## Saturday, February 2

History of children's books lecture at Bethnal Green Museum (p69)

Rugby: England play France at Twickenham, Scotland play Ireland at Murrayfield (p68)

□ Candlemas

## Sunday, February 3

Shura Cherkassky recital at the Festival Hall (p66)

Clowns' Service at Holy Trinity Church, Dalston (p69)

## Monday, February 4

The Art of Living exhibition opens at Leighton House (p70)

## Tuesday, February 5

Showing of archive film on old London to musical accompaniment at the Barbican (p69)

□ Full moon

## Wednesday, February 6

Anthony Hopkins opens in *The Lonely Road* at the Old Vic (p62)

Aldo Ciccolini recital at the Queen Elizabeth Hall (p66)

New exhibitions at the V&A: A Vision Shared & People & Places of Constantinople (p70)

## Thursday, February 7

First night of *My Brother's Keeper*, by Nigel Williams, at Greenwich (p62)

New exhibitions: British Landscape Watercolours at the British Museum;

The Cornish Connexion at Montpelier Studio; Royal Society of Painter-Etchers & Engravers at the Bankside Gallery; Drawings by Bonnard at Stoke-on-Trent (p70)

## Friday, February 8

Dame Elisabeth Frink retrospective opens at the Royal Academy (p70)

*Der Rosenkavalier* at Covent Garden; *Anna Karenina* at the Coliseum (p68)

Crufts Dog Show opens at Earls Court (p69)

Memories of old London are recalled in the Exploring Living Memory Festival & Exhibition at the Festival Hall (p69)

Flamenco music & dance at the Queen Elizabeth Hall (p68)

## Saturday, February 9

Milton Keynes February Festival opens (p74)

Borodin String Quartet play at Dunham Massey Hall, Cheshire (p74)

## Sunday, February 10

Photographic exhibitions open at the Museum of Modern Art, Oxford (p70)

## Monday, February 11

Concert performance of Handel's *Judas Maccabaeus* at the Festival Hall (p67)

## Tuesday, February 12

Revival of the 1930s musical *Me & My Girl* opens at the Adelphi (p62)

Shropshire Antiques Fair starts (p74)

## Wednesday, February 13

First night of Ibsen's *Little Eyolf* at the Lyric Theatre Hammersmith (p62)

Playwright Christopher Hampton talks to Michael Billington at the Lyttelton Theatre (p69)

Cornish art exhibition, St Ives 1939-1964, opens at the Tate Gallery (p70)

## Thursday, February 14

Royal charity première of the film *Ordeal by Innocence* at the Classic, Haymarket (p64)

New exhibitions at the Barbican:

Munch & the Workers & Contemporary Art in the German Democratic Republic (p70)

□ St Valentine's Day

## Friday, February 15

First British production of Petit's ballet *L'Arlésienne* in Liverpool (p68)

St Andrew's Festival starts (p74)

## Saturday, February 16

Model railway day at the London Transport Museum (p69)

Oriental porcelain study day at

Burghley House, Stamford (p74)

Rugby: France play Scotland in Paris, Wales play England in Cardiff (p68)

## Sunday, February 17

Alfred Brendel plays Haydn, Schubert & Mussorgsky at the Festival Hall (p67)

Richard Hickox conducts Mendelssohn's *Elijah* at the Barbican (p66)

## Monday, February 18

A National Trust lecture on Fox Talbot—the father of photography—at the Purcell Room (p69)

Ivo Pogorelich recital at the Barbican (p66)

## Tuesday, February 19

RHS Flower Show opens (p69)

Shrove Tuesday celebrations in Olney, Scarborough & Atherstone (p74)

□ New moon

## Wednesday, February 20

*Samson* at Covent Garden (p68)

New exhibitions: sculptures by John Newling at the Birksted Gallery; contemporary Chinese painting at the Warwick Arts Trust (p70)

□ Ash Wednesday

## Thursday, February 21

David Mason & David Roblou give a recital at the Wigmore Hall (p67)

## Friday, February 22

Film opening: Terry Gilliam's *Brazil* (p64)

The Leonard Morgan-May collection

of silhouettes sale at Sotheby's (p69)

Bach's St John Passion at the Queen Elizabeth Hall (p67)

The Sporting Thirties in photographs opens at the National Portrait Gallery; Peter Greenham's paintings go on show at the Royal Academy (p70)

## Saturday, February 23

Handel 300th anniversary birthday celebrations (pp66,67,68,69)

International canoe exhibition opens at Crystal Palace (p69)

Tercentenary of J. S. Bach celebrated at Liverpool Cathedral (p74)

## Sunday, February 24

Fou Ts'ong recital at the Queen Elizabeth Hall (p67)

Gala magic show at the Opera House in Blackpool (p74)

## Monday, February 25

The Fine Art Society shows Sir Frank Brangwyn (p70)

Revival of Balanchine's *Ballet Imperial* at Covent Garden (p68)

## Tuesday, February 26

Issey Miyake's Bodyworks exhibition opens at the Boilerhouse Project (p69)

## Wednesday, February 27

*The Road to Mecca*, new play by South African playwright Athol Fugard, opens at the Lyttelton (p63)

John Whitney of the IBA talks about the new age of broadcasting at the Royal Society of Arts (p69)

Football: Northern Ireland play England in Belfast (p68)

## Thursday, February 28

Virginia Black harpsichord recital at the Purcell Room (p67)

Briefing researched by Angela Bird and Penny Watts-Russell.

Information correct at time of going to press. See listings for further details. Add 01-in front of seven-digit telephone numbers when calling from outside London.



THEATRE  
JC TREWINRobert Lindsay and Emma Thompson as *Me and My Girl* at the Adelphi from February 12.

ANOTHER FAMOUS MUSICAL returns to the West End. *Me and My Girl*, with Noel Gay's score and a book by L. Arthur Rose and Douglas Furber, introduced "The Lambeth Walk", friendliest of Cockney songs and strutting parades, during a run of 1,646 performances at the Victoria Palace from the winter of 1937. Now in a fourth revival, it comes to the Adelphi on February 12, with Robert Lindsay (in the part created by "Nipper" Lupino Lane), Frank Thornton, Emma Thompson and a cast of 40.

□ Very different indeed is Ibsen's searching domestic drama, *Little Eyolf* (1894), opening at the Lyric, Hammersmith, on February 13. Shaw called it, on its London production in 1896, "an extraordinarily powerful play ... as actual and near to us as the Brighton & South Coast Railway". Diana Rigg is to play Rita Allmers, a part acted during those early years by both Janet Achurch and Mrs Patrick Campbell; with her are Ronald Pickup as the husband, Cheryl Campbell, Anne Dyson and Paul Moriarty.

□ Between February 18 and March 30 the RSC makes its annual and invariably popular visit to Newcastle upon Tyne, taking 10 productions, six of them Shakespearean, from the last Stratford season at the Royal Shakespeare Theatre and The Other Place. Box office numbers in Newcastle are 0632 322061 for the Theatre Royal and 0632 329974 for the Gulbenkian Studio.

□ Yvonne Bryceland, who made her reputation acting in plays by the South African dramatist Athol Fugard, appears in a new one on February 27, on the Lyttleton stage of the National. Entitled *The Road to Mecca*, it is Fugard's first since *Master Harold ... and the Boys*.

## NEW REVIEWS

Where applicable, a special telephone number is given for credit card bookings. Details of each theatre are given only on the first occasion it appears in each section.

## Coriolanus

Early, among the fury of the Roman crowd, a citizen says contemptuously of Caius Marcius, "He did it to please his mother." A line that can be overlooked in the general uproar, it speaks for the play. We may remember Sir Peter Hall's revival for the

special quality of its association between son & mother as they are acted by Ian McKellen & Irene Worth, the arrogant hero & the woman to whom he must inevitably yield. Here Irene Worth, with a power strongly controlled, is quieter than some of the matriarchs we have known: nothing like the recorded tale of Sarah Siddons who "rolled, almost reeled, across the stage" in exultation at her son's triumph. Ian McKellen is grandly keyed as the overbearing, petulant warrior who yields at length, in the intensity

of the Supplication scene, after what used to be known—it sounds old-fashioned now—as a "Peter Brook pause", extraordinary in its effect. This is the noblest partnership I remember since Laurence Olivier's first *Coriolanus*, with Sybil Thormdike's Volumnia, at the Old Vic in 1938.

The production is developed excitingly, though I was troubled at first by its modern dress & by the recruiting of spectators from the flanks of the Olivier stage to join the Roman crowd. It was surprising how soon one accepted these things, though I remain unhappy about the ultimate volley of shots. Still, this is a revival remarkably sustained in & round its sandy cockpit before the great double doors, & enhanced by such performances as John Savident's Cominius & David Ryall's chief tribune of the people, a dangerous snarl on the Left. Olivier, National Theatre, South Bank, SE1 (928 2252, cc 928 5933).

## The Devils

This is the play that the late John Whiting was ill-advised enough to adapt from Aldous Huxley's book, the true story of *The Devils of Loudun*. Ill-advised because, whatever the technique employed—Whiting's was a considered sequence of brief scenes—the book was never suitable for the theatre, especially when acted, as it is now, in the "round" at the closest quarters with its audience. The charades for the Ursuline nuns, feigning devilish possession in their efforts to be revenged on the priest Grandier, were hard to take 22 years ago; & in *The Pit* they are harder still. Grandier was notorious as a lecherous rake, disliked in high quarters as well as in the small French town of Loudun during the early 17th century. When he is rash enough to refuse the nuns' request to be their director he has, unknowingly, condemned himself.

Led by the frustrated & obsessed Prioress, the hump-backed Sister Jeanne, the nuns stage the kind of performance reminiscent, in another context, of a passage in Arthur Miller's *The Crucible*. Nothing can save Grandier: he is punished, for what is held to be sorcery, by torture (off-stage) & death by burning. It makes a dire narrative. Doubtless the lifting of a sewer-grating early in the night serves as a metaphor. Peter McEnery plays Grandier with an absorption that never weakens; Estelle Kohler is the Prioress; Joseph O'Connor, chillingly, the King's Commissioner. The Pit, Barbican, Silk St, EC2 (628 8795, 638 8891, cc). Until Mar 19.

## The Pope's Wedding

It is odd that Edward Bond's first play, more valuable, I think, than some of the later ones—*Saved*, for instance, its companion piece in the Royal Court repertoire—has been left so long in the dark. The Court tried it briefly more than 20 years ago before Bond's name meant anything. It is an uncompromising glance at village life & a strange twist of the imagination.

The setting is north Essex & a major figure is the glum recluse in his squalid hut, a man badgered by the young villagers & with a past that Bond leaves us to guess at. It is this man whom the brightest of the local youths resolves to understand & in a dramatic ending, to replace. But the *dénouement* should be observed in performance after the long, leisurely progress—too slow maybe, but usually absorbing—of a play that Max Stafford-Clark has put on with steady invention & relish. Consider for instance the early look at a cricket match, presented entirely in mime, without a ball, &

with a variety of sound effects that should hearten any member of the MCC who finds the close season drags intolerably. There are several precise performances, in particular those by Gary Oldman as the obsessed young man on his fatal journey, Lesley Manville as his exasperating new wife & Tony Rohr as the enigmatic hermit. Royal Court, Sloane Sq, SW1 (730 1745, cc).

## The Secret Diary of Adrian Mole aged 13½

Sue Townsend's books about a boy in a Midlands suburb watching, bewildered, the vagaries of the adults round him, have become a cult; I daresay it would have been better to come to this dramatized version knowing all about the manner & the material. Not having read the books, I was disappointed; the play is a ramshackle business padded with a few songs &, in a production from Phoenix Arts, Leicester, it seldom does more than show us the agreeably wry performance of 16-year-old Simon Schatzberger. Wyndham's, Charing Cross Rd, WC2 (836 3028, cc 379 6565).

Ian McKellen as the arrogant warrior *Coriolanus*: see new reviews.

## FIRST NIGHTS

Feb 6. *The Lonely Road*

Anthony Hopkins plays a Bohemian artist in Arthur Schnitzler's romantic drama set in turn-of-the-century Vienna. Old Vic, Waterloo Rd, SE1 (928 7616, cc 261 1821). Until Mar 16.

Feb 7. *My Brother's Keeper*

Nigel Williams's play is set in a hospital ward where a distinguished actor lies gravely ill, surrounded by his wife & two sons. Greenwich, Croom's Hill, SE10 (858 7755, cc). Until Mar 23.

Feb 12. *Me & My Girl*

Revival of the 1930s musical. See introduction. Adelphi, Strand, WC2 (836 7611, cc 836 7358).

Feb 13. *Little Eyolf*

Henrik Ibsen's drama, directed by Clare Davidson. See introduction. Lyric, King St, W6 (741 2311, cc). Until Mar 30.

Feb 14. *A State of Affairs*

Peter James directs a bitter comedy by



Graham Swannell about life in the 1980s & its responsibilities. Lyric Studio, King St, W6 (741 2311, cc).

#### Feb 27. **The Road to Mecca**

New play by Athol Fugard, about a South African sculptress. See introduction. Lyttelton, National Theatre, South Bank, SE1 (928 2252, cc 928 5933).

### ALSO PLAYING

#### **The Ancient Mariner**

A pictorial realization of Coleridge's poem is one of the challenges Michael Bogdanov can take with ease. Amid his resourceful effects we can be grateful for the steady voice of Michael Bryant speaking the verse. Olivier, National Theatre, South Bank, SE1 (928 2252, cc 928 5933).

#### **Animal Farm**

Peter Hall's lucid & exciting dramatic version of George Orwell's satire. Olivier.

#### **Benefactors**

Michael Frayn's closely argued variation on the theme of change. With Polly Adams, Clive Francis, Jan Waters & Glyn Grain. Vaudeville, Strand, WC2 (836 9987, cc).

#### **The Boy Friend**

Sandy Wilson's people & songs from the 1920s have grown no older in the 1980s. Albery, St Martin's Lane, WC2 (836 3878, cc 379 6565).

#### **Breaking the Silence**

Stephen Poliakoff's excellent play about a once wealthy Moscow household caught up in the aftermath of the Russian Revolution deserves a longer & wider life than in the current RSC repertory. The Pit, Barbican, Silk St, EC2 (628 8795, 638 8891, cc). Until Mar 21.

#### **The Business of Murder**

Richard Harris has written a taut thriller that does its duty, with Eric Lander & Richard Todd, May Fair, Stratton St, W1 (629 3036, cc).

#### **Cats**

Andrew Lloyd Webber's version of T. S. Eliot's cheerfully minor poems about cats. New London, Drury Lane, WC2 (405 0072, cc 404 4079).

#### **Cider with Rosie**

Stage version of Laurie Lee's rural tale, by James Roose-Evans, with Christopher Timothy & Barbara Ewing. Greenwich, Crooms Hill, SE10 (858 7755, cc). Until Feb 2.

#### **The Comedy of Errors**

A revival over-stuffed with comic contrivances is directed by Adrian Noble & performed loyally by its RSC cast. Barbican, Silk St, EC2 (628 8795, 638 8891, cc). Until Mar 23.

#### **Corpse!**

The fantastic events of the plot are compelling enough, with Keith Baxter & Milo O'Shea to support them. Apollo, Shaftesbury Ave, W1 (437 2663, cc).

#### **Daisy Pulls It Off**

Sally Cookson is absolutely topping in Denise Deegan's glorious parody of 1920s school stories. Globe, Shaftesbury Ave, W1 (437 1592, cc).

#### **Evita**

No weariness yet in Tim Rice & Andrew Lloyd Webber's emotional music drama. Prince Edward, Old Compton St, W1 (437 6877, cc 439 8499).

#### **Extremities**

A daunting play by a young American dramatist, William Mastrosimone. Having just averted a particularly grim rape, an American girl trusses up her assailant in an empty fireplace & looks for revenge in her own way. In spite of the vigour of Helen Mirren & Kevin McNally, it is a night curiously without tension. Duchess, Catherine St, WC2 (836 8243, cc).

#### **Fool for Love**

Sam Shepard's play, with Ian Charleson & Julie Walters as a cowboy & his lover in a cheap Californian motel, transfers to the West End from the Cottesloe. Lyric, Shaftesbury Ave, W1 (437 3686, cc 434 1050). Feb 4-Mar 30.

#### **42nd Street**

An American musical that is a benign example of show business at its selfconscious best. Theatre Royal, Drury Lane, WC2 (836 8108, cc).

#### **Glengarry Glen Ross**

A sardonically accurate American comedy by David Mamet. Cottesloe, National Theatre, South Bank, SE1 (928 2252, cc 928 5933).

#### **The Government Inspector**

Richard Eyre's revival of Gogol's play with Rik Mayall as the young impostor. Olivier.

#### **Great Expectations**

Stage version of Dickens's classic novel, with Roy Dotrice, Sheila Burrell & Ian McCurragh. Old Vic, Waterloo Rd, SE1 (928 7616, cc 261 1821). Until Feb 2.

#### **Hamlet**

Matthew Marsh plays the prince, with Michael Cronin as Polonius. Young Vic, The Cut, SE1 (928 6363). Until Mar 16.

#### **The Hired Man**

Howard Goodall's score, to a libretto by Melvyn Bragg, is the making of this musical, set over a quarter of a century in Cumbria. Sincere enough, but moving dangerously towards monotony now & then. Astoria, Charing Cross Rd, WC2 (734 4287, cc).

#### **Intimate Exchanges**

You may get any one of four variations of Alan Ayckbourn's basic theme, but none is unrewarding, thanks to the author's imagination & the protean quality of his players, Lavinia Bertram & Robin Herford. Ambassadors, West St, WC2 (836 6111, cc 741 9999). Until Feb 16.

#### **A Little Hotel on the Side**

John Mortimer's version of the Feydeau-Desvallières farce is wildly successful. Olivier.

#### **Little Me**

This American musical, book by Neil Simon & music by Cy Coleman & Carolyn Lee, has seven parts for Russ Abbot, varying between youth & near-senility. Prince of Wales, Coventry St, W1 (930 8681, cc 930 0844).

#### **Little Shop of Horrors**

Musical about a plant, a blend of cactus & octopus, that grows into a terror. An acquired taste. Comedy, Pantons St, SW1 (930 2578, cc 839 1438).

#### **Mother Courage**

Though Brecht's play is not for all markets, Howard Davies has, in Judi Dench, a central figure as splendidly controlled as we could wish for. Barbican. Until Mar 21.

#### **The Mousetrap**

Though now in its 33rd year, many people cannot yet know Agatha Christie's solution of her puzzle; it is worth investigating. St Martin's, West St, WC2 (836 1443, cc 379 6433).

#### **The Mystery Plays**

Bill Bryden's earlier productions, *The Nativity* & *The Passion*, are joined by a new one, *Doomsday*. Cottesloe.

#### **The Nerd**

Rowan Atkinson plays the definitive bore perfectly in an American comedy by Larry Shue. Aldwych, Aldwych, WC2 (836 6404, cc 379 6233).

#### **Noises Off**

Everything that happens in Michael Frayn's enjoyable farce is during the performance of another farce, *Nothing On*, the kind of wild touring business that can breed catastrophe. Savoy, Strand, WC2 (836 8888, cc 379 6219).

#### **No Sex Please—We're British**

Good farces do not wane & this one, directed by Allan Davis, does not after 13 years, more than 5,500 performances & innumerable cast changes. Garrick, Charing Cross Rd, WC2 (836 4601, cc).

#### **Of Mice & Men**

Presumably we have seen little of John Steinbeck's stage version of his novel because it is so hard to cast. But this revival has the inestimable benefit of Lou Hirsch & Clive Mantle as the ill-matched labourers in north California. A fine achievement. Mermaid, Puddle Dock, EC4 (236 5568, cc 741 9999).

#### **On Your Toes**

A grand musical. Now with Galina Panova; Doreen Wells dances Wed evening & Sat matinees. Palace, Shaftesbury Ave, WC2 (437 6834, cc 437 8327).

#### **The Power of the Dog**

Howard Barker's play is about a meeting between Stalin & Churchill during the Second World War. Performed by the Joint Stock company, with Hugh Fraser & Philip McGough. Hampstead, Swiss Cottage Centre, NW3 (722 9301).

#### **Pump Boys & Dinettes**

A pleasant concert of country music with Paul Jones in the lead. Piccadilly, Denman St, W1 (437 4506, cc 379 6565).

#### **The Real Thing**

Tom Stoppard's comedy with Michael Pen-

nington & Lucy Gutteridge. Strand, Aldwych, WC2 (836 2660, cc). Until Feb 16.

#### **Rough Crossing**

A celebrated Hungarian comedy by Molnár is behind this very free adaptation by Tom Stoppard, now set on board an Atlantic liner. Excellent performances by John Standing & Michael Kitchen. But it all tails away. Lyttelton, National Theatre, South Bank, SE1 (928 2252, cc 928 5933).

#### **Run for Your Wife**

Robin Askwith & Peter Sallis hurtle across the stage in Ray Cooney's farce. Criterion, Piccadilly Circus, W1 (930 3216, cc 379 6565).

#### **Saved**

Revival of Edward Bond's controversial play which became notorious in 1965 because of a scene where a baby is stoned to death. Royal Court, Sloane Sq, SW1 (730 1745, cc).

#### **She Stoops to Conquer**

After two centuries Sheridan's comedy is as briskly agreeable as ever; Tony Haygarth is a good-natured Tony Lumpkin. Lyttelton.

#### **Singin' in the Rain**

Tommy Steele takes us through the worries of a Hollywood when the screen began to speak. Palladium, Argyl St, W1 (437 7373, cc 734 8961).

#### **Starlight Express**

Andrew Lloyd Webber & his director, Trevor Nunn, play amiably at trains, & the roller-skaters flash up, down & round the theatre. Apollo Victoria, Wilton Rd, SW1 (828 8665, cc 630 6262).

#### **Stepping Out**

Richard Harris's delightfully organized study of an amateur tap-dancing group is acted (& danced) with enthusiasm. Duke of York's, St Martin's Lane, WC2 (836 5122, cc 836 9837).

#### **Trumpets & Raspberries**

Dario Fo's politically-minded farce is fairly tedious, except during one second-act flash. Griff Rhys Jones, in two arduous roles, finds it difficult to keep up the fun; but we get a delightful performance from Gwen Taylor, Phoenix, Charing Cross Rd, WC2 (240 9661, cc 379 6433).

#### **Twelfth Night**

A splendidly organized revival, directed by John Caird, with Emrys James's overwhelming Malvolio, Zoë Wanamaker's Viola & the Toby & Andrew of Stephen Moore & Daniel Massey. Barbican. Until Mar 19.

#### **Two Into One**

The partnership of Donald Sinden & Michael Williams in Ray Cooney's richest nonsense is something that one day we may call legendary. At present it is tumultuously comic. Shaftesbury, Shaftesbury Ave, WC2 (379 5399, cc 741 9999).

#### **Waste**

Revival of Harley Granville-Barker's play about a politician whose career is ruined by the scandal of adultery. With Daniel Massey, Judi Dench, Maria Aitken & Mark Dignam. The Pit. Until Mar 23.

#### **The Way of the World**

William Gaskill's production of Congreve's exacting comedy has developed remarkably since Chichester. Still with Joan Plowright & Maggie Smith in full career, & with such welcome newcomers as Michael Jayston & Frank Barrie. Theatre Royal, Haymarket, SW1 (930 9832, cc).

#### **West Side Story**

Bernstein's gang-war musical (Sondheim lyrics) returns as freshly as though the Sharks & the Jets had never been away. Her Majesty's, Haymarket, SW1 (930 6606, cc 930 4025).

#### **Wild Honey**

Michael Frayn's version of Chekhov's earliest play has Ian McKellen as the womanizing schoolmaster, Platonov. Lyttelton.

#### **8th London International Mime Festival**

Festival concludes with David Glass (Drill Hall, Jan 22-Feb 2); & the Théâtre de Complicité (ICA, Jan 29-Feb 2). Full details from 434 3531.

#### **Cheap tickets**

Half price ticket booth, west side of Leicester Square. Unsold tickets for that day's performance on sale for half price plus 75p service charge. Personal callers only, no cheques or credit cards. Mon-Sat 2.30-6.30pm, matinee days noon-2pm.

#### **Fringe box office**

Booking facilities for over 50 fringe theatres. Duke of York's Theatre foyer, St Martin's Lane, WC2 (379 6002, cc).

## Celebrate in style with a very special night at The Savoy

Make a special occasion unforgettable – with a night to remember at The Savoy.

### Celebrate in style

You'll be welcomed with champagne, flowers and chocolates in your luxurious double or twin-bedded room, and will enjoy pre- or after-theatre dinner in the famous Savoy Grill, and a traditional English breakfast. As a memento, you will have two personally monogrammed Savoy bathrobes to take home – all this for £198 for two (including service charge and VAT).

### Optional extras

Why not add best seats for the smash hit play 'Noises Off' at The Savoy Theatre for £18 per couple (subject to availability) – and, if you wish, stay an extra night (with breakfast) for only £100.

The offer is available for Friday or Saturday nights (with optional Sunday nights) until 30th April 1985. So bring back the age of romance – reserve a very special night at The Savoy.



To book or for more information, contact Savoy Reservations and ask about The Savoy In Style Weekend.

#### The Savoy

The Strand, London WC2R 0EU  
Tel: (01) 836 4343. Ext: 2147  
Telex: 24234



# BRIEFING CINEMA GEORGE PERRY



The future in Terry Gilliam's *Brazil* has the look of the past: see introduction.

BLEAK FUTURES are common in films; in *Brazil*, the latest is proposed by Terry Gilliam, expatriate American and member of the Monty Python team. His film (reviewed below), which opens on February 22, is deadly serious beneath its veneer of humour, and incorporates many astonishing visual effects. Says Gilliam: "I hope people will catch themselves laughing and suddenly realize, 'I shouldn't be laughing at that, that's horrendous'."

□ The downward cinema admissions slide came to a halt just before Christmas when *Ghostbusters* opened. In its first weekend of release it took £1.25 million, an unprecedented sum for Britain's normally dismal cinemas. Sadly, there are few films that can exert that kind of box-office pull, and invariably those that can are American.

□ Derek Malcolm's London Film Festival, which embraced other venues in the West End besides the National Film Theatre, was a triumph, setting a new record of £156,000 in takings. He has been asked to mastermind this year's event, but after that the plan is that the directorship should pass to Sheila Whitaker, the new programme director of the National Film Theatre, who can presumably devote the interim period to promoting a few good seasons there.

## NEW REVIEWS AND PREMIERES

Films selected for review are expected to be showing in London or on general release at some time during the month. Programmes are often changed at short notice. Consult a local or daily newspaper for exact location & times. Information on West End & Greater London showings in Odeon, ABC & Classic chains from 200 0200.

### All of Me (15)

Steve Martin is becoming one of the funniest of screen clowns. In his new film he plays a lawyer who cares more for his nighttime jazz playing than his legal career, only to realize on his 38th birthday that life is passing him by.

He is called upon to act for a crabby, ultra-rich spinster, played by Lily Tomlin, who, after a lifetime of poor health, is about to die. She had been influenced by a *swami* to transfer her soul to the beautiful daughter (Victoria Tennant) of her English stable-hand. However, owing to an unfortunate series of mishaps, her soul takes up residence in our hero's body instead. Steve Martin is thus required to be half himself & half Lily Tomlin. It is here he sees when he looks in the mirror. That he is able to pull off this extraordinarily difficult feat without resorting to camping it up says much for his talent. The funniest scene is in a courtroom

where the two halves of his body engage in a violent argument.

Absurd it may be, but no more so than the much-loved *Topper* films in the 1930s, & Carl Reiner's direction moves the film along at a brisk clip, so that the spiritual inferences of soul transference are glossed over. A very funny film.

### Blood Simple (18)

Two talented brothers, Joel & Ethan Coen, are responsible for this accomplished *film noir*, their first main feature & a shining debut. Both wrote, but the elder, Joel, directed, Ethan producing. It is a thriller, set in Texas, at first appearing to be a James M. Cain style triangle in which a jealous husband (Dan Hedaya) hires a private detective (M. Emmet Walsh) to murder his wife (Frances McDormand) & her lover (John Getz). But the irony begins when the detective fakes the crime & shoots the husband to make it look as though the wife did it. The lover finds the body & buries it in the middle of the prairie, thinking he has absolved the woman but she, unaware of what has been going on, thinks that he has gone mad.

By the end of the film a number of people are dead, all for the wrong reason, & the audience has been subjected to a number of tense, well crafted moments of terror. The Coens, influenced by Hitchcock & Clouzot,

are adroit practitioners of the plot twist. The cinematography by Barry Sonnenfeld, another newcomer, is extraordinary—the lighting of the opening scene in which the couple are observed from the back seat of a car driving through a rainy night, establishes a visual mood which never deserts the film. It may be a minor work, but it is an auspicious one. Opens Jan 25.

### Brazil (not yet certificated)

Terry Gilliam's most important film to date is an ambitious parable, written by him in conjunction with Tom Stoppard & Charles McKeown. It is a kind of fusion of *Metro-polis*, *Blade Runner* & 1984, presenting an awful future ruled by bureaucrats who in turn are ruled by computers. The hardware has the primitive, pre-ergonomic look of the 1940s, & we are in a category of film that the French have already dubbed "*rétro-future*" in which we look ahead through the past.

Jonathan Pryce plays an employee of the Ministry of Information who, through his mother's influential connexions, is promoted to the intelligence section. He meets a girl (Kim Greist) who lives on the undersurface, close to the terrorists, & his eyes are opened—by her & by a freebooting heating engineer played by Robert De Niro, who owes his continued freedom to a bug (literally) in the computer.

Beyond the grim, grey city with its cowed populace, dense high-rise blocks, mind-numbing factories & bleak shopping malls there is a green, romantic, pure world he strives to reach. But there is much in the way to stop him, including Peter Vaughan, Ian Richardson, Michael Palin (playing an amiable torturer) & two central heating engineers who fill his apartment with a tangle of hissing, spitting ducts.

What has all this got to do with *Brazil*? The title is that of an old song, a banal piece of escapism that represents freedom from the nightmare. Gilliam's film is sharper than 1984 in that it lards its sinister message with a certain amount of humour, & the production design by Norman Garwood is of a high order. It is almost a *tour de force*. Opens Feb 22.

### Country (PG)

Sissy Spacek & Sally Field have been toiling in the fields of late; now it is the turn of Jessica Lange, who plays the upright wife of an Iowa farmer who has become an estranged drunk after a tornado has wrecked their crops & foreclosure looms. Sam Shepard, in an unsympathetic part, brilliantly displays the emptiness of spirit that depression can bring, & his is the more thoughtful performance.

There is a current vogue for these grass roots films about rural America, in which women square up to the odds against them & cope more successfully than the men. It would seem that there is also a second, separate strand of guilt motivating the filmmakers. *Country*, directed by Richard Pearce, is perhaps the most serious among the group, & an end title indicates that the federal policy leading to the impoverishment of American small farmers after crop failures has now been changed. Opens end Feb.

### Ordeal by Innocence (not yet certificated)

Desmond Davis directs this screen version of an Agatha Christie story about a palaeontologist, played by Donald Sutherland, who tries to clear the name of a friend, hanged for murder. With Faye Dunaway, Sarah Miles, Diana Quick & Michael Elphick. Opens Feb 15. Royal charity première in the presence of the Queen & the Duke of Edin-

burgh in aid of King George's Fund for Sailors. Classic, Haymarket, SW1. Feb 14.

### Places in the Heart (PG)

Robert Benton, who made *Kramer vs Kramer*, has written & directed a film set in Waxahachie, Texas, where he was brought up. Sally Field plays a noble young woman, struggling to keep her young family afloat after her husband, the sheriff, is shot. With the aid of an itinerant black & a war-blinded lodger she grows sufficient cotton to beat the Depression. It is one of those southern films with the Klan, beatings, lynchings & folks with hearts of gold & the ending, in which what is left of the cast are seen thanking God at the Sunday morning service, goes right over the top.

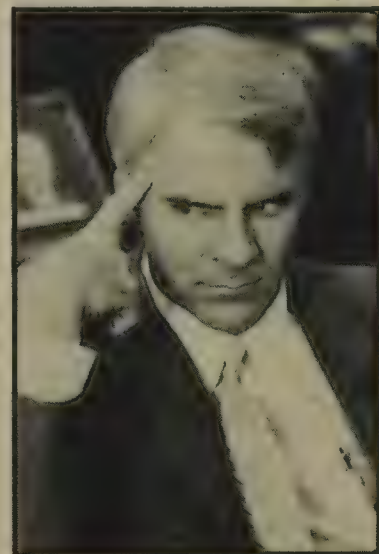
A good cast, which includes Lindsay Crouse, Ed Harris, John Malkovich & Danny Glover, makes what it can of the material, which is disappointingly bland & is inhibited by the grafting on of an awkward sub-plot about marital infidelity. The cinematography of Nestor Almendros is a redeeming feature.

### She'll Be Wearing Pink Pyjamas (15)

A group of women from assorted backgrounds meet on an Outward Bound course in the Lake District, & go through various hardships & endurance tests in order to discover their true mettle. Their instructress, anxious to prove that the women are as capable as men in coping with the rugged outdoors, ensures that the test is a tough one, tempting some of the eight to quit.

However, all of them somehow rise to the challenge, & cope with the rock-climbing, the nights under rain-soaked canvases, the plunges into icy waters & the trekking across raw mountain slopes. Not that we ever for a moment think that they won't because the film reeks of the earnestness of *The Guardian* women's page, which is even invoked at one point. The most prominent of the group is Julie Walters, as a graphic designer, whose constant preoccupation with sex conceals a gaping loneliness. After her success in *Educating Rita* she had a wide choice of roles but chose this one in a minor & somewhat worthy film. It could not have been an easy one for the cast since they had to face most of the ordeals in reality.

Anthony Higgins plays a male instructor who takes the fancy of two of the women, & there is a mild sub-plot allowing jealousies to surface. But Eva Hardy's screenplay suffers from predictability, & John Goldschmidt's direction is flat & unadventurous in style. It



Steve Martin as the disenchanted lawyer in *All of Me*: see new reviews.



is, however, good to see Clive Tickner's cinematography making such effective use of the English landscape. Opens early March.

**The Shooting Party (15)**

The late James Mason stepped into the part of the host, Sir Randolph Nettleby, only at the last moment, after Paul Scofield suffered an accident during filming, yet he effortlessly dominates this story of a country weekend in October, 1913, during the twilight of an epoch. Isabel Colegate's novel has received respectful treatment from Julian Bond's adaptation & Alan Bridges's direction, & a strong cast includes Edward Fox, Dorothy Tutin, Robert Hardy, Cheryl Campbell & Rupert Frazer as aristos, Gordon Jackson as the poacher victim of an ill-aimed shot & John Gielgud as an evangelizing animal-rights protester. Tom Rand's extraordinarily apposite costumes are displayed advantageously by Fred Tamme's cinematography. The metaphor of a doomed empire facing the imminent carnage of the Great War is underlined in an unsuitable manner, with burnt logs exploding like rifle shots & a child's toy soldiers witnessing the adults' frolics from a redoubt on the banisters. The most touching scene is one between Mason and Gielgud when the former with charm & good manners coaxes his opponent into admiration & indebtedness. Opens Feb 1.

**Utu (15)**

New Zealand film, directed by Geoff Murphy, about the bitter struggle between the Maoris & colonial troops who massacred their people during the last century. Opens Mar 8.

**ALSO SHOWING**

**Amadeus (PG)**

Miloš Forman has filmed Peter Shaffer's immensely successful play about the jealousy felt by the 18th-century composer Salieri towards the youthful & uncouth Mozart. The look & sound of the film are superb but it is marred by its variable styles of acting & its hysterical final scenes.

**The Ambassador (18)**

J. Lee Thompson directs this tale of an attempt by the PLO to blackmail the US ambassador to Israel after his wife has unwittingly had an affair with a member of the organization. With Robert Mitchum, Ellen Burstyn, Rock Hudson & Donald Pleasence.

**L'amour par terre (15)**

Two actresses (Geraldine Chaplin & Jane Birkin) are persuaded by a playwright to perform a strange play at his house. Directed by Jacques Rivette.

**Annie's Coming Out (PG)**

Australian film with Angela Punch McGregor as a psychiatric worker at a home for the mentally handicapped. She befriends a patient with cerebral palsy & embarks on a court case to obtain permission to remove her from the home.

**Le Bal (PG)**

Ettore Scola's wordless film encompasses 50 years in a faded Art Deco ballroom—a metaphor for life & relationships. More than an exercise in nostalgia, it is a wry comment on the absurdity of human existence.

**Constance (15)**

Bruce Morrison's film, set in New Zealand during the 1930s, has Donogh Rees as a teacher with ambitions to become an actress.

**Crackers (15)**

In spite of an agreeable style, Louis Malle's rather slight caper movie is disappointing. Donald Sutherland leads a San Francisco gang who plan to rob the neighbourhood pawnbroker.

**Dune (PG)**

Science-fiction film based on a book by Frank Herbert. Directed by David Lynch, with Sting & Francesca Annis.

**Edith et Marcel (PG)**

French film, directed by Claude Lelouch, about the romance between Edith Piaf & Marcel

Cerdan. Their parts are taken by Evelyne Bouix & Marcel Cerdan Junior.

**Finders Keepers (15)**

Dick Lester's new film, whose plot involves the theft of \$5 million-worth of illegally earned money & a chase across America, is entertaining in parts but has a curiously dated feel.

**Ghostbusters (PG)**

Ivan Reitman's spectacular & very funny film has Bill Murray, Dan Aykroyd & Harold Ramis as a team of parapsychologists offering a ghost-trapping service through the Yellow Pages.

**Give My Regards to Broad Street (PG)**

A shallow story—a day in the life of Paul McCartney—but some good songs on the excellent soundtrack.

**Gremlins (15)**

Good special effects in Joe Dante's film, but the story about a strange furry animal which reproduces rapidly & takes over an entire town lacks both logic & common sense.

**The Grey Fox (15)**

Richard Farnsworth delivers an engaging performance as the 19th-century bandit emerging into 20th-century Canada after 33 years in prison. Director Phillip Borsos has succeeded in recreating the atmosphere of the Pacific north-west at the turn of the century.

**Heimat (15)**

Edgar Reitz's 15-hour film about life in a mythical German village between 1919 & 1982 was originally made for television. Here, it is to be shown in several instalments.

**The Killing Fields (15)**

Roland Joffé's moving, horrific account of the agony suffered by an American journalist (played by Sam Waterston) who was a helpless witness to the seizure of his interpreter & close friend during the war in Cambodia.

**Kings & Desperate Men (15)**

Alexis Kanner's film has Patrick McGoohan as the host of a radio phone-in show who is kidnapped by the leader of a group of radicals (Kanner himself), attempting to have a legal case retried. Although stylish, it remains curiously implausible.

**The Last Starfighter (PG)**

Dan O'Herlihy plays an iguana-like spacecraft navigator who befriends a teenage video game expert (Lance Guest). Together they defend the frontier of space against interstellar marauders.

**Maria's Lovers (18)**

Brilliant performance by Robert Mitchum as the father of a soldier (John Savage) returning to rural Pennsylvania to marry his childhood sweetheart (Nastassja Kinski). Andrei Milhalkov-Konchalovsky's film is elegiac & baleful in mood, full of a sense of foreboding.

**A Private Function (15)**

Alan Bennett's comedy about a pig being illegally reared to be served up at the 1947 royal wedding celebrations is rich in humour, with acute observations of British foibles.

**Repo Man (18)**

Alex Cox's crazy, hilarious film is an engaging blend of absurd sci-fi & punk road movie. Emilio Estevez plays a novice being taught the car repossession business by an old hand (Harry Dean Stanton).

**The Swing (PG)**

German film, directed by Percy Adlon, about the relationship between two families of differing fortunes in 1889 Munich.

**Tightrope (18)**

An interesting, textured performance from Clint Eastwood as a New Orleans detective investigating a series of prostitutes' murders.

**Water (15)**

An entertaining & witty comedy set on an obscure West Indian island. Leonard Rossiter plays a civil servant trying to throw out the entire population & use the island as a nuclear dumping ground; the eccentric governor, Michael Caine, opts for UDI; an American oil company comes into conflict with the French over mineral water discovered there.

**Certificates**

U=unrestricted.

PG=passed for general exhibition, but parents are advised that the film contains material that they might prefer younger children not to see.

15=no admittance under 15 years.

18=no admittance under 18 years.



## Witness the homecoming of Agamemnon through the Lion Gate at Mycenae.

As you walk under the huge blocks of the Lion Gate, it's easy to picture the king's return from Troy after ten long years of war.

Unfortunately, the welcome awaiting him was less than warm. Along with beautiful Cassandra (whom he'd rescued from the sack of Troy), he was bloodily murdered by the lover of his wife Clytemnestra.

The Gods, however, would not let such treachery go unpunished.

This is only one of the fascinating moments on a 1985 Swan Hellenic Cruise. But whether the place is Mycenae or Massada, Carcassonne or Cairo, Yalta or Istanbul, each visit is more rewarding because we help you see it in context.

Travel by ship, the comfortable Orpheus, ensures that a fortnight's cruise is relaxing as well as rewarding. It also provides an unregimented atmosphere in which you can enjoy the company of people who share only one qualification: an enquiring mind.

Fares – from £777 – offer unquestionable value. They include most shore excursions, all gratuities and comprehensive insurance.

There are twenty-two cruises from Spring to Christmas in 1985. Each promises to bring the Mediterranean's rich past unforgettably to life.

For a brochure, send the coupon, telephone 01-247 7532 or see your ABTA travel agent.

Post to Swan Hellenic Cruises Brochure Service, P.O. Box 8, Liverpool L69 1RR

Name \_\_\_\_\_

Address \_\_\_\_\_

Telephone: \_\_\_\_\_ D70

**SWAN  
HELLENIC**  
A Division of P&O Cruises.

A101.307



# CLASSICAL MUSIC

## MARGARET DAVIES

THE 300TH ANNIVERSARY of Handel's birth on February 23 will be celebrated in London with performances of *Messiah* at the Albert Hall and the Festival Hall and concerts of his music at the Barbican and St John's. It also marks the beginning of the Bach/Handel Festival in Cambridge.

□ Under the title "Celebrating 1685" a series of 24 concerts on Wednesdays at 5.55pm has been launched at the South Bank during which some of the world's most eminent organists will perform all the major works in Bach's very considerable output for the organ. This month the soloists are Gillan Weir, Peter Hurford, Alan Harverson and Hannes Kästner. The series continues through the autumn.

□ A musical marathon devoted to a single work is being held during the first weekend of February at the Queen Elizabeth Hall, the Purcell Room and in the foyers. It consists of a programme of concerts, recitals, open rehearsals, talks, readings and exhibitions focusing on the composer Haydn and this oratorio *The Creation*, leading up to a performance on February 3, conducted by Roger Norrington, artistic director of the event.

□ In celebration of the 80th birthday of Sir Michael Tippett, the Royal Academy of Music is mounting a comprehensive festival of the composer's works to take place between February 20 and March 1. They will be performed almost entirely by students. There will be lunchtime

chamber concerts, an afternoon lecture recital by Paul Crossley devoted to the Piano Sonata No 4, three evening performances of *The Knot Garden*, conducted by Nicholas Cleobury, and orchestral concerts, at one of which Sir Michael will conduct. Details and tickets from the General Office, Royal Academy of Music, Marylebone Road, London NW1.

□ The pianist Imogen Cooper is giving four recitals at the Wigmore Hall, starting on February 24, during which she will perform most of the music composed by Schubert for the piano during the last six years of his life: eight sonatas, the three Klavierstücke, the Impromptus and the Moments Musicaux. The other dates are March 6, 20 and 27.

## CONCERT AND RECITAL GUIDE

### ALBERT HALL

Kensington Gore, SW7 (589 8212, cc 589 9465)  
Feb 23, 7.30pm. **English Baroque Choir & Orchestra**. London Oriana Choir, London Pro Arte & Gabrieli Choirs, conductor Lovett; Heather Harper, soprano; Alfreda Hodgson, contralto; Robert Tear, tenor; Willard White, bass. Handel 300th anniversary concert. Handel, *Messiah*.

### BARBICAN

Silk St, EC2 (628 8795, 638 8891, cc).  
Feb 1, 8pm. **Royal Philharmonic Orchestra**, conductor Blair; John Bingham, piano. Rossini, Overture William Tell; Sibelius, Finlandia; Rachmaninov, Piano Concerto No 2; Tchaikovsky, Symphony No 6 (Pathétique).

Feb 3, 7.30pm. **London Symphony Orchestra & Chorus**, conductor Abbado; Rudolf Serkin, piano; Elizabeth Connell, Karita Mattila, sopranos; Hans Peter Blochwitz, tenor. Mozart, Piano Concerto No 15; Mendelssohn, Symphony No 2.

Feb 6, 7.45pm. **New Japan Philharmonic Orchestra**, conductor Ozawa; Kinshi Tsuruta, biwa; Katsuya Yokoyama, shakuhachi. Beethoven, Overture Leonore No 3; Takemitsu, November Steps; Tchaikovsky, Symphony No 6 (Pathétique).

Feb 7, 7.45pm. **London Symphony Orchestra**, conductor Kasperczyk; Douglas Cummings, cello. Berlioz, Overture Le Corsaire; Elgar, Cello Concerto in E minor Op 85; R. Strauss, Don Juan; Britten, The Young Person's Guide to the Orchestra.

Feb 9, 7.45pm. **London Symphony Orchestra**, conductor M. Shostakovich; Viktoria Mullova, violin. Glinka, Overture Russian & Ludmilla; Tchaikovsky, Violin Concerto; D. Shostakovich, Symphony No 5.

Feb 10, 7.30pm. **English Chamber Orchestra**, conductor Ledger; José-Luis García, violin; Emma Johnson, clarinet. Bach, Brandenburg Concerto No 3; Mozart, Clarinet Concerto; Vivaldi, The Four Seasons.

Feb 11, 7.45pm. **London Symphony Orchestra**, conductor Michalak. Smetana, Sárka from Má Vlast; Nanes, Symphony No 2; Rachmaninov, Symphony No 2.

Feb 12, 7.45pm. **Royal Philharmonic Orchestra**, conductor Menuhin; Colin Carr, cello. Vaughan Williams, Overture The Wasps; Delius, On Hearing the First Cuckoo in Spring; Walton, Cello Concerto; Elgar, Enigma Variations.

Feb 13, 1pm. **Bernard d'Ascoli**, piano. Chopin, Sonata No 2; Schumann, Carnival.

Feb 13, 8pm. **London Philharmonic Orchestra**, conductor Cleobury; Neil Smith, guitar. Falla, Ritual Fire Dance, Three Dances from The Three-Cornered Hat; Bizet, Carmen Suite; Rodrigo, Concierto de Aranjuez; Chabrier, España; Ravel, Boléro.

Feb 14, 7.45pm. **London Symphony Orchestra**; Tamas Vassary, conductor & piano. Beethoven, Overture Egmont, Piano Concerto No 3, Symphony No 7.

Feb 17, 7.30pm. **London Symphony Orchestra &**

**Chorus**, conductor Hickox; Eiddwen Harth, soprano; Alfreda Hodgson, contralto; Robert Tear, tenor; John Shirley-Quirk, bass-baritone. Mendelssohn, Elijah.

Feb 18, 8pm. **Ivo Pogorelich**, piano. Schumann, Toccata in C; Prokofiev, Sonata No 3; Chopin, Polonaise in C minor Op 40 No 2, Sonata in B minor Op 58.

Feb 21, 7.45pm. **London Symphony Orchestra**, conductor Hickox; Mayumi Fujikawa, violin. Brahms, Hungarian Dances; Bruch, Violin Concerto No 1; Elgar, Enigma Variations.

Feb 23, 8pm. **City of London Sinfonia, Westminster Singers**, conductor Hickox; John Graham Hall, tenor. Handel—a concert to celebrate the 300th anniversary of his birth.

Feb 25, 7.45pm. **Philharmonia Orchestra**, conductor Won; Blanca Uribe, piano. Dvořák, Overture Carnival; Beethoven, Piano Concerto No 5 (Emperor), Symphony No 5.

Feb 26, 1pm. **Orchestra of St John's Smith Square**, conductor Lubbock; Jeremy Menuhin, piano. Mozart, Piano Concerto No 9, Symphony No 33.

Feb 26, 7.45pm. **London Symphony Orchestra**, conductor Yan Pascal Tortelier; Paul Tortelier, cello; Maria Ewing, soprano. Homage à Marc Chagall: gala concert presented by the Royal Academy of Arts. Mozart, Overture The Magic Flute; Berlioz, Les nuits d'été; Tchaikovsky, Variations on a Roccoco Theme Op 33; Bruch, Kol Nidrei; Stravinsky, Firebird Suite.

Feb 28, 7.45pm. **London Symphony Orchestra**, conductor Tate; Jorge Bolet, piano. Brahms, Piano Concerto No 2; Schubert, Symphony No 9 (Great).

### ST JOHN'S

Smith Sq, SW1 (222 1061).

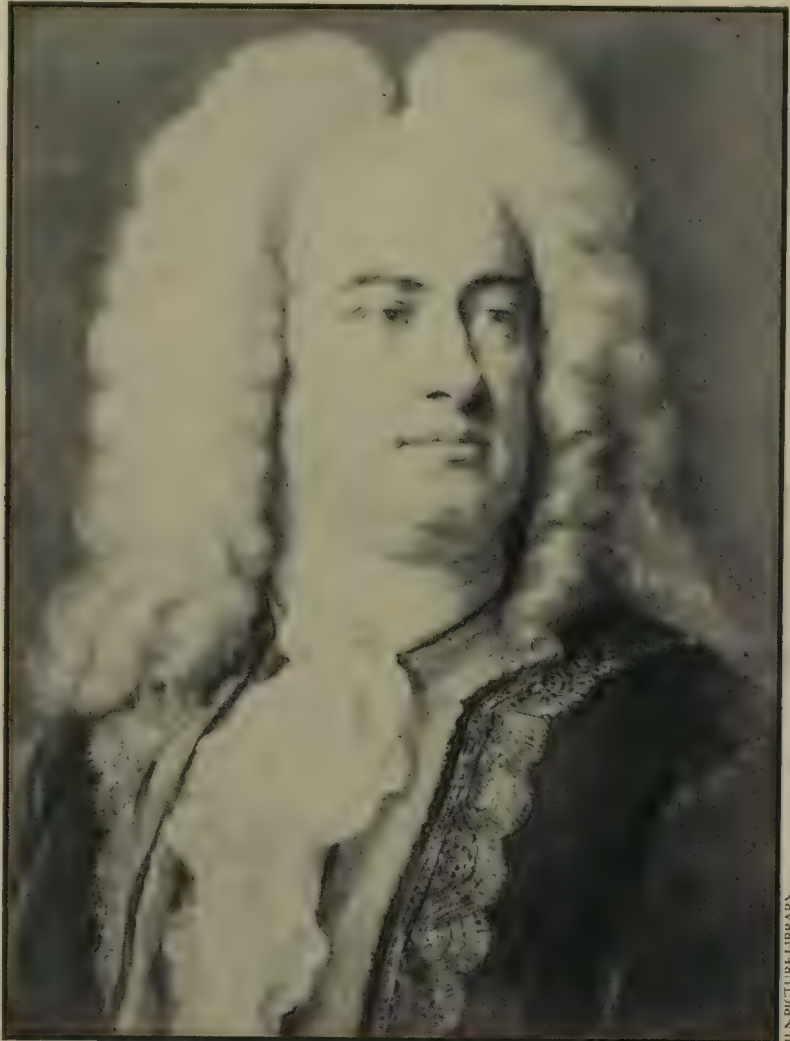
Feb 1, 7.30pm. **BBC Singers**, director Poole. Britten, Hymn to St Cecilia; Holmboe, Hominis Dies; Dallapiccola, Due cori di Michelangelo Buonarroti il giovane; Ligeti, Drei Phantasien; Pendericki, Agnus Dei; Schönberg, Motet Friede auf Erden.

Feb 7, 7.30pm. **London Sinfonietta**, conductor Howarth; Sebastian Bell, flute. Takemitsu, Rain Spell; Abrahamsen, Märchenbilder; Sandström, Flute Concerto; Osborne, new work.

Feb 11, 1pm. **Borodin String Quartet**. Shostakovich, Quartet No 8; Bridge, Quartet No 3.

Feb 12, 8pm. **Salomon Orchestra**, conductor Friend; Krzysztof Smetana, violin. Sibelius, Tapiola; Dvořák, Violin Concerto; Martinů, Symphony No 6 (Fantaisies symphoniques).

Feb 14, 1.15pm. **Fiona Dobie**, soprano; **David Owen Norris**, piano. "My Love is like a Melody..."—programme for St Valentine's Day. Feb 14, 7.30pm. **London Sinfonietta & Voices**, conductor Howarth; Sarah Leonard, Nicole Tibbels, sopranos; Nancy King, mezzo-soprano; Peter Hall, tenor; Brian Ethenidge, baritone; Terry Edwards, bass; John Whiting, electronics. Bainbridge, A Cappella; Birtwistle, Chronometer;



Handel, born February 23, 1685: his tercentenary is being celebrated throughout the year.

Kagel, Pas de cinq; Xenakis, new work.

Feb 16, 7.30pm. **Collegium Musicum of London**, conductor Heltay; Alison Pearce, soprano; Hilary Brooks, alto; Andrew Fowler-Watt, tenor; Jonathan Best, bass. Harvey, The Path of Devotion (preceded by an introductory talk by the composer); Haydn, "Nelson" Mass.

Feb 18, 1pm. **Melos Quartet of Stuttgart**. Beethoven, Quartet No 11; Hindemith, Quartet No 2. Feb 23, 7.30pm. **English Concert**; Trevor Pinnock, director & organ; Simon Standage, Micaela Comberti, violins; Anthony Pleeth, violoncello. Handel 300th anniversary concert. Handel, Sinfonia from Athalia, Grand Concerto in F Op 6 No 2, Organ Concerto in B flat, Water Music Suite in G; J. S. Bach, Suite No 1 BWV1066, Brandenburg Concerto No 3.

Feb 25, 1pm. **Ruud van der Meer**, baritone; **Rudolf Jansen**, piano. Duparc, complete songs.

Feb 26, 7.30pm. **Vlado Perlemuter**, piano. Ravel, Sonatine, Jeux d'eau; Debussy, Pour le piano; Chopin, Trois nouvelles études, 12 Etudes Op 25.

### SOUTH BANK

SE1 (928 3191, cc 928 8800).

(FH = Festival Hall, EH = Queen Elizabeth Hall, PR = Purcell Room)

Feb 1, 7.45pm. **London Philharmonic Orchestra**, conductor Chailly; Bruno Leonardo Gelber, piano. Stravinsky, Suites Nos 1 & 2; Rachmani-

nov, Piano Concerto No 3; Dvořák, Symphony No 9 (From the New World). FH.

Feb 1, 8pm; Feb 3, 2.30pm. **London Classical Players, Schütz Choir of London**, conductor Norrington; Eiddwen Harth, soprano; Maldwyn Davies, tenor; David Thomas, bass. The Haydn Experience. Feb 1: Bach, Handel, Mozart & others; Feb 3: Haydn, The Creation (in German). See introduction. EH.

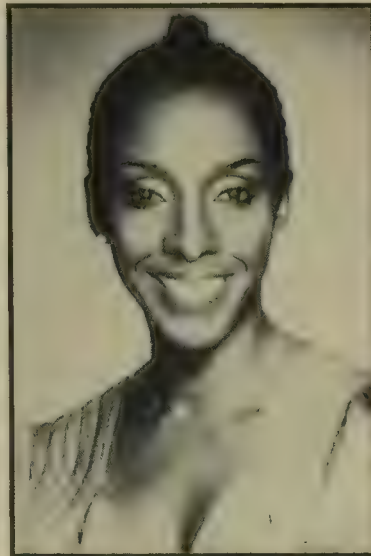
Feb 2, 7.30pm. **Chicago Symphony Orchestra**, conductor Solti. Corigliano, Overture Tournaments (first British performance); Mozart, Symphonies No 39; Tchaikovsky, Symphony No 4. FH. Feb 3, 3.15pm. **Shura Cherkassky**, piano. Bach/Busoni, Toccata, Adagio & Fugue in C; Schumann, Kreisleriana Op 16; Chopin, Sonata in B minor Op 58; Gershwin, Three Preludes; Strauss/Godowsky, Wine, Women & Song. FH.

Feb 5, 7.30pm. **London Philharmonic Orchestra**, conductor Tennstedt; Alfred Brendel, piano. Beethoven, Piano Concerto No 4; Bruckner, Symphony No 4. FH.

Feb 6, 5.55pm. **Gillian Weir**, organ, harpsichord & piano. Bach, Preludes & Fugues from the Well-Tempered Clavier Books 1 & 2. EH.

Feb 6, 7.45pm. **Aldo Ciccolini**, piano. Mozart, Sonatas in B flat K333, in C minor K457, Fantasia in C minor K475; Liszt, Six Consolations, Funérailles (Harmonies poétiques et religieuses).



POPULAR MUSIC  
DEREK JEWELL

One of Britain's brightest singers down the years, Elaine Delmar, above, takes to the road this month with the **Brian Dee Quartet**. She has no specific date in London, but she comes fairly close to the capital at the Hazlitt Theatre, Maidstone (0622 53922) on February 3, The Stables at Wavendon (0908 583928) on February 15, and the Guildhall Solent Suite, Southampton (0703 32601) on February 19. Also on tour, her first for two years, is **Joan Armatrading** who opens at the Gaumont Theatre, Southampton (0703 29772) on February 12 and goes on to the Guildhall, Portsmouth (0705 824355) on February 13, Oxford Apollo (0865 244544) on February 14 and winds up with four days at the Hammersmith Odeon (748 4081), from March 1 to 4.

I ought to add, while on the subject of women singers, that another brilliant album has recently been issued by Linda Ronstadt. Last year she broke out of the rock mould with an exquisite album (on which she is accompanied by the ageless Nelson Riddle) called "What's New". Her renderings of classic songs from the 1920s to 1940s were a blessed rain in the current drought, and not surprisingly the record broke all rules by remaining in the American top 10 for months. Now she's done it again—the same formula on the Asylum label—and this time the album is called "Lush Life". This is the song with which Billy Strayhorn first charmed the ears of Duke Ellington and it is so difficult to sing that anyone who passes its stern test cannot be all bad. That's an understated way of saying that you ought to rush out and buy the Ronstadt album as quickly as possible.

Of the other albums which, as they say in the trade, break out of category, it is interesting that Henry Mancini's with Luciano Pavarotti has now sold 250,000 copies in America alone—the best sale that

Pavarotti has had in years—and that Mancini's newer album with flautist James Galway (RCA), issued only a couple of months ago, is approaching 100,000.

On February 10 the National Jazz Centre is presenting a Royal Gala Concert attended by the Princess of Wales at the London Palladium (437 7373). Among the stars appearing are **Humphrey Lyttelton**, **Helen Shapiro**, and the classical violinist **Nigel Kennedy** who will perform jazz arrangements.

Bass Clef, at 35 Coronet Street, N1 (729 2476) is a new jazz venue. Membership of the club, open to everyone, costs £20 yearly. It remains open until 3am except on Sundays, when it closes at 10.30pm. There is more jazz in Hampstead. University College School, Frognal, NW3 (435 2215) has been putting on concerts for a few years. The spring series includes one under the title "Songs, Songwriters and Oscars", which features **Benny Green** (February 7), while the wonderful **Adelaide Hall** appears on February 14, accompanied by the **Alan Clare Trio**, and on February 28 a concert in tribute to Charlie Parker features the **Brian Priestley Sextet**. For more information about the concerts, which start at 7.45pm, and tickets, which are £2.50 in advance or £3 at the door, send a SAE to the box office at the school, with cheques made payable to the UCS Theatre Account.

Meanwhile, the old faithfuls of the London jazz scene keep rolling along. Ronnie Scott's (439 0747) has **Chico Freeman** to open the month; at Pizza Express (437 7215) we get two visiting baritone sax players from America—**Pepper Adams** on February 14, 22 and the one-time stalwart of the British jazz scene but long-time resident in America, **Joe Temperley**, on February 27, 28. There is a very odd quartet appearing on February 6 which consists of two guitars (one is the Alex Welsh alumnus **Jim Douglas**), one trombone (another Welshman, **Roy Williams**) and double bass; and Stan Tracey's son, **Clark Tracey**, leads his own quartet on February 1. **Vicki Arum**, who is playing at Pizza Express on February 7, is the pianist and singer who used to play, often unappreciated, before the main attraction in the great days of The Canteen. It is good to see her making her way here.

At the Pizza on the Park (235 5550) the Anglo-American piano duo of **Roger Kellaway** and **Eddie Thompson** appears from February 1 to 9. Kellaway has been so seized with the playing of Thompson that he is taking him to New York when their British dates are finished.

Finally, a useful service recently launched for pop-concertgoers: the "Keith Prowse Pop Ticket Line"—on 482 4848—gives latest news of concerts, ticket availability and booking procedures. I tried it myself the other day and found it was all in perfect working order.

King, Rufus Müller, tenors; Richard Wistreich, bass; Frances Kelly, baroque harp; Alan Wilson, harpsichord; Christopher Wilson, chitarrone, baroque guitar. **A. Scarlatti**, Concerto delle donne.

Feb 19, 7.30pm. **Christophe Coin**, baroque violoncello. Bach, Suites Nos 1, 5 & 6.

Feb 20, 7.30pm. **Peter Katin**, piano. Liszt, Sonata in B minor, *Années de Pèlerinage* Book 2 Italy (Sposalizio), *Il Penseroso*, *Canzonetta del Salvatore Rosa*, *Petrarch Sonnets* 47, 104, 123, *Dante Sonata*.

Feb 21, 7.30pm. **David Mason**, fortepiano; **David Roblou**, harpsichord. J. C. Bach, Haydn, Mozart, Beethoven, sonatas; Couperin, Mühl, virtuoso pieces.

Feb 22, 7.30pm. **Turibio Santos**, guitar. Villa-

Mephisto Polka, Valse impromptu, Paraphrase d'opéra Lucia e Parisina. *EH*.

Feb 7, 7.30pm. **Royal Philharmonic Orchestra**, conductor Temirkanov; Dmitri Alexeev, piano. Saint-Saëns, *Danse macabre*; Grieg, *Piano Concerto*; Falla, *Three Dances from The Three-Cornered Hat*; Stravinsky, *Firebird Suite*. *FH*.

Feb 8, 7.30pm. **BBC Symphony Orchestra**, conductor Wand. Mozart, *Serenade in D* (*Serenata Notturna*); Stravinsky, *Pulcinella Suite*; Schumann, *Symphony No 4*. *FH*.

Feb 9, 7.30pm. **City of London Sinfonia**; Simon Standage, director & violin; Crispian Steele-Perkins, trumpet. Bach, *Brandenburg Concerto No 6*; Albinoni, *Adagio*; Haydn, *Trumpet Concerto in E flat*; Vivaldi, *The Four Seasons*. *FH*.

Feb 9, 8pm. **Monteverdi Choir, English Baroque Soloists**, conductor Gardiner. Bach, *Mass in B minor*. *EH*.

Feb 10, 3pm. **Cristina Ortiz**, piano. Liszt, *Sonetto 104 del Petrarca*; Schumann, *Sonata in F sharp minor Op 11*; Chopin, *The Four Scherzi*. *EH*.

Feb 10, 3.15pm. **Royal Philharmonic Orchestra**, conductor Menuhin; Bernard d'Ascoli, piano. Rossini, *Overture The Thieving Magpie*; Beethoven, *Piano Concerto No 3*; Tchaikovsky, *Symphony No 6* (*Pathétique*). *FH*.

Feb 10, 7.15pm. **Orchestra & Choir of St John's Smith Square**, conductor Lubbock; Alison Hargan, soprano; Linda Strachan, contralto; Howard Milner, tenor; John Tomlinson, bass. Sibelius, *Pelléas et Mélisande*; Mozart, *Requiem*. *EH*.

Feb 10, 7.30pm. **London Philharmonic Orchestra**, conductor Svetlanov. Rimsky-Korsakov, *Overture The Maid of Pskov*; Mussorgsky, *Night on the Bare Mountain*; Borodin, *Polovtsian Dances*; Tchaikovsky, *Symphony No 5*. *FH*.

Feb 11, 7.30pm. **English Chamber Orchestra, Bach Choir**, conductor Willocks; Patrizia Kwella, soprano; Catherine Wyn-Rogers, contralto; Maldwyn Davies, tenor; Henry Herford, bass. Handel, *Judas Maccabaeus*. *FH*.

Feb 11, 7.45pm. **Borodin String Quartet**. Borodin, *Quartet No 2*; Stravinsky, *Three Pieces for string quartet*; Beethoven, *Quartet in F Op 59 No 1* (*Rasumovsky*). *EH*.

Feb 12, 7.30pm. **London Philharmonic Orchestra**, conductor Tennstedt. Mozart, *Symphony No 41* (*Jupiter*); Mahler, *Symphony No 1*. *FH*.

Feb 12, 7.45pm. **Dmitri Alexeev**, piano. Brahms, *Two Rhapsodies Op 79*; Schubert, *Sonata in A minor D845*; Schumann, *Fantasia in C Op 17*. *EH*.

Feb 13, 5.55pm. **Peter Hurford**, organ; Chorists of New College Oxford. Bach, *Concerto No 1*, *Chorale Preludes from the Orgelbüchlein BWV616-631*, *Prelude & Fugue in G BWV541*. *FH*.

Feb 13, 7.30pm. **London Mozart Players**, conductor Glover; Peter Katin, Martin Humphries, pianos; Mayumi Fujikawa, violin; Nobuko Imai, viola. Mozart, *Symphonies Nos 32 & 34*; Sinfonia Concertante in E flat K364, *Concerto for two pianos in E flat K365*. *FH*.

Feb 15, 7.30pm. **Philharmonia Orchestra**, conductor Sawallisch; Daniel Barenboim, piano. Brahms, *Piano Concerto No 2*; Strauss, *Ein Heldenleben*. *FH*.

Feb 17, 3.15pm. **Alfred Brendel**, piano. Haydn, *Andante con variazioni in F minor Hob XVII: 6*; Sonata in E flat Hob XVI: 52; Schubert, *Fantasy in C* (*Wanderer*); Mussorgsky, *Pictures from an Exhibition*. *FH*.

Feb 17, 7.30pm. **Philharmonia Orchestra & Chorus**, conductor Sawallisch; Sona Ghazarian, soprano; James Bowman, tenor; Jonathan Summers, baritone. Bach, *Canтата Jauchzet Gott in allen Landen*; Orff, *Carmina Burana*. *FH*.

Feb 18, 7.45pm. **Fires of London, Music Ensemble Chorus**, conductor H. Williams; Stephen Pruslin, piano. Maxwell Davies, *Tenebrae super Gesualdo*, *Lullaby for Lucy*; Purcell/Maxwell Davies, *Fantasy on One Note*; Purcell & Two Pavans; Emsley, ... from *swerve of shore to bend of bay* ...; Carter, *Night Fantasies*. *EH*.

Feb 18, 8pm. **Matthias Zimmermann**, piano. Beethoven, *Sonata in D minor* (*Tempest*), *Sonata in E Op 109*; Chopin, *Fantasia in F minor Op 49*; Liszt, *Après une lecture du Dante* (*Années de Pèlerinage*). *PR*.

Feb 20, 5.55pm. **Alan Harverson**, organ. Bach. *FH*.

Feb 20, 7.30pm. **Hallé Orchestra**, conductor Skrowaczewski; Michael Collins, clarinet. Britten, *Sinfonia da Requiem*; Weber, *Clarinet Concerto No 2*; Beethoven, *Symphony No 5*. *FH*.

Feb 22, 7.30pm. **BBC Symphony Orchestra**, conductor Maazel. Mahler, *Symphony No 7*. *FH*.

Feb 22, 7.45pm. **City of London Sinfonia, Westminster Singers**, conductor Hickox; Patrizia Kwella, soprano; Catherine Denley, mezzo-soprano; Martyn Hill, John Graham Hall, tenors; Stephen Roberts, Stephen Varcoe, baritones. Bach, *St John Passion*. *EH*.

Feb 23, 7.30pm. **London Bach Orchestra, Bach Choir**, conductor Willocks; Felicity Lott, soprano; Catherine Wyn-Rogers, contralto; Maldwyn Davies, tenor; Stephen Roberts, bass. Handel, *Messiah*. *FH*.

Feb 24, 3pm. **Fou Ts'ong**, piano. Beethoven, *Sonata in C minor* (*Pathétique*); Mozart, *Sonata in F K533/494*; Chopin, *Contredanse in G flat*, *Cantabile in B flat*, *Albumblatt in E*, *Largo in E flat*, *Fugue in A minor*, *Souvenir de Paganini in A*, *Ballades Nos 2 & 4*, *Two Nocturnes Op 48*. *EH*.

Feb 24, 7.30pm. **Philharmonia Orchestra**, conductor Rattle; Kyung Wha Chung, violin. Berlioz, *Overture Roman Carnival*; Beethoven, *Violin Concerto*; Sibelius, *Symphony No 2*. *FH*.

Feb 26, 7.30pm. **Philharmonia Orchestra**, conductor Ashkenazy; Elisabeth Söderström, soprano. Sibelius, *Karelia Suite*; Dvořák, *Symphony No 9* (*From the New World*). *FH*.

Feb 27, 5.55pm. **Hannes Kästner**, organ. Bach, *Regel*. *FH*.

Feb 27, 7.45pm. **Academy of St Martin-in-the-Fields**, director Sillito; Michala Petri, recorder. Handel, *Concerto Grosso in G minor Op 6 No 6*; Telemann, *Suite in A minor for recorder & orchestra*; Rossini, *Sonata No 1*; Vivaldi, *Recorder Concerto in C*; Suk, *Serenade in E flat for string orchestra Op 6*. *EH*.

Feb 28, 7.30pm. **Virginia Black**, harpsichord. Bach, *Goldberg Variations*. *PR*.

Feb 28, 7.45pm. **English Chamber Orchestra & Wind Ensemble**; Mitsuko Uchida, director & piano. Mozart, *Piano Concertos in C K467*, in A K488, *Wind Serenade in C minor K388*. *EH*.

## WIGMORE HALL

36 Wigmore St, W1 (935 2141, cc).

Feb 1, 7.30pm. **Sergio & Odair Assad**, guitar duo. Dowland, *Sir John Langton's Pavin*; Castelnuovo-Tedesco, *Prelude No 7*, *Fugue No 17*; Sor, *Fantaisie Op 54*; Rameau, *Allemande*, *Rigaudon*, *Musette*, *Le rappel des oiseaux*, *Les cyclopes*; Gnatalli, *Valsa*, *Corta Jaca*; Rodrigo, *Tonadilla*; Piazzolla, *Tango Suite*.

Feb 3, 7.30pm. **Songmakers' Almanac**. Sheila Armstrong, soprano; Cynthia Buchan, mezzo-soprano; Richard Jackson, baritone; Geoffrey Parsons, piano; William Relton, reader. On wings of song—a song biography of Felix Mendelssohn. Feb 6, 7.30pm. **Peter Katin**, piano. Beethoven, *Six Variations Op 34*, *Sonata in F minor Op 57* (*Appassionata*), *Rondo in B flat*, *Sonata in A flat Op 110*.

Feb 9, 7pm. **Nash Ensemble**; Felicity Palmer, mezzo-soprano; Michael Collins, clarinet. Berio, *Sequenza IX*, *Chamber music for voice, clarinet & cello*; Haydn, *Piano Trio in G Hob XV:25*; Mendelssohn, *Concertstück in F minor for clarinet, bassoon, piano*; Verdi, songs; Bellini, songs; Boccherini, *String Quintet in C Op 37 No 7*.

Feb 12, 7.30pm. **Vienna Musikverein Quartet**. Dvořák, *String Quartet in E Op 80*; Schubert, *String Quartet in G minor D173*; Beethoven, *String Quartet in F minor Op 95*.

Feb 14, 26, 7.30pm. **Tallis Scholars**, director Phillips. Tallis. Feb 14: *Candidi facti sunt*, *Ave rosa sine spinis*, *Sancte Deus*, *Verily verily I say unto you*, *Magnificat & Nunc dimittis*, *In pace in idipsum*, *Iam Christus astra*, *Te Lucis ante terminum*, *Salve intermarata*; Feb 26: *Te Deum*, *Videte miraculum*, *Audivi vocem*, *O nata lux*, *Lamentations*, *O sacrum convivium*, *Derelinqunt impius*, *Quod chorus vatium*, *If ye love me*, *Hear the voice & prayer*, *Gaude gloriosa*.

Feb 16, 7.30pm. **Melos Quartet of Stuttgart**. Webern, *String Quartet Op 28*; Schumann, *String Quartet in F Op 41 No 2*; Beethoven, *String Quartet in B flat Op 130*.

Feb 17, 7.30pm. **Consort of Musick**; Anthony Rooley, director & chitarrone; Tessa Bonner, Emma Kirkby, Mary Seers, Evelyn Tubbs, sopranos; Cathy Cass, Mary Nichols, altos; Andrew



## BALLET

## URSULA ROBERTSHAW

LONDON FESTIVAL BALLET, under their new artistic director, Peter Schaufuss, have some exciting treats in store for 1985. They begin on February 15 in Liverpool with the first British production of Roland Petit's *L'Arlésienne*, to the score by Bizet. In the same mixed bill will be the jazz-ballet *Night Creature*, choreographed by Alvin Ailey and danced to music by Duke Ellington.

LFB have acquired their own "baby ballerina", 15-year-old Katherine Healy from America, and a former dancer from the Bolshoi, Vladimir Derevianko. Guests to appear during 1985 include Natalia Makarova, Dominique Khalfouni, Alexander Grant and Denys Ganio. A season to look forward to.

## FLAMENCO PLAYA DANCE COMPANY

Queen Elizabeth Hall, South Bank, SE1 (928 3191, cc 928 8800).

An evening of flamenco music & dance. Feb 8.

## MANTIS DANCE COMPANY

ICA, The Mall, SW1 (930 3647).

New work by Bergese, *Mouth of the Night*; new work by Buckley, *Breakneck Hotel*; Bergese's *Stage 7*. Feb 12-23 (no perf Feb 18).

## ROYAL BALLET

Royal Opera House, Covent Garden, WC2 (240 1066, cc 240 1911).

*The Nutcracker*. Wright's new production. Jan 30. *Cinderella*. Ashton's production. Jan 31, Feb 2.

*The Sleeping Beauty*, 1977 version, produced under the supervision of Ninette de Valois. Feb 4, 5, 15, 19, 22, 27.

*Manon*. MacMillan's choreography, Massenet's music (not the opera) & Georgiadis's designs combine to tell a story of a femme fatale & a student. Feb 7, 13.

*Ballet Imperial*—revived in a new production after 12 years, Balanchine's grand classic, to Tchaikovsky's 2nd Piano Concerto, has designs by Christopher LeBrun; *L'Invitation au Voyage*, Corder's interpretation of five poems with music by Duparc, danced in memorable settings by

Yolanda Sonnabend; *Different Drummer*, MacMillan's vision of Büchner's *Woyzeck*, with music by Webern & Schönberg. Feb 25, 26.

## Out of town

## JANET SMITH &amp; DANCERS

Signs of Another Sun, Miniatures, Rum & Coca Cola. Feb 6, 7.

The Orchard, Dartford, Kent (0322 77331).

## LONDON FESTIVAL BALLET

*Giselle*; *Night Creature*/Don Quixote pas de deux/*L'Arlésienne*/Etudes. See introduction.

Empire Theatre, Liverpool (051-709 1555). Feb 11-16.

La Sylphide; mixed bill as above.

Theatre Royal, Norwich (0603 28205/6/7). Feb 18-23.

Royal Shakespeare Theatre, Stratford-upon-Avon (0789 295623). Feb 25-Mar 2.

## NORTHERN BALLET THEATRE

## The Sleeping Beauty.

Civic Theatre, Darlington (0325 486555). Feb 5-9.

## Coppélia.

Gracie Fields Theatre, Rochdale (0706 342158).

Feb 20-22.

Davenport Theatre, Stockport (061-483 3801/2).

Feb 27-Mar 2.

## OPERA

## MARGARET DAVIES

THE LONDON opera houses are both making major contributions to Handel's tercentenary. On February 23, the anniversary of his birth, *Xerxes* opens at the Coliseum in a production by Nicholas Hytner, designed by David Fielding. Based on a libretto earlier set by Cavalli, it combines elements of comedy and pathos with spectacle and the score includes the aria "*Ombra mai fù*", better known as Handel's Largo. *Samson*, which received its première in the first Covent Garden theatre in 1743, is being produced for the Royal Opera by Elijah Moshinsky, with designs by Timothy O'Brien. Jon Vickers sings the title role.

## ENGLISH NATIONAL OPERA

London Coliseum, St Martin's Lane, WC2 (836 3161, cc 240 5258).

*Tristan & Isolde*, produced by Götz Friedrich, conductor Goodall, with Johanna Meier as Isolde, Alberto Remedios/Kenneth Woolam (Feb 15, 22) as Tristan, John Tomlinson as King Marke, Linda Finnie as Brangaene. Feb 2, 7, 15, 22.

*Rigoletto*, produced by Jonathan Miller, conductor Mauceri, with John Rawnsley (Feb 6, 9)/Malcolm Donnelly as Rigoletto, Valerie Masterson (Feb 6, 9)/Lauren Livingstone as Gilda, Arthur Davies as the Duke. Feb 6, 9, 14, 19, 21.

*Anna Karenina*, revival of Iain Hamilton's opera, conductor Nance, with Lois McDonnell as Anna, Roger Roloff as Karenin, David Hillman as Count Vronsky, Alan Opie as Prince Oblonsky. Feb 8, 13, 16, 20, 27.

*Xerxes*, conductor Mackerras, with Ann Murray as Xerxes, Valerie Masterson as Romilda, Lesley Garrett as Atalanta, Christopher Robson as Arsamene, Jean Rigby as Amaste. Feb 23, 28.

## ROYAL OPERA

Covent Garden, WC2 (240 1066/1911, cc).

*La traviata*, Luigi Visconti's production, conductor C. Davis, with Ileana Cotrubas as Violetta, Neil Shicoff as Alfredo, Norman Bailey as Giorgio Germont. Feb 1, 6, 9, 12, 16.

*Der Rosenkavalier*, conductor Solti, with Agnes Baltsa as Octavian, Kiri te Kanawa as the Feldmarschallin, Barbara Bonney as Sophie, Aage

Haugland as Baron Ochs. Feb 8, 11, 14, 18, 21.

*Samson*, conductor Rudel, with Jon Vickers as Samson, Carol Vaness as Delila, Sarah Walker as Micha, Marie McLaughlin as the Israelite Woman, Robert Lloyd as Manoah, John Tomlinson as Harapha. Feb 20, 23, 28.

## Review

The Royal Opera's new *Rosenkavalier* marked the 25th anniversary of Georg Solti's début in the same opera & recalled the 10 creative years of his musical directorship. The taut brilliance of the orchestral playing was a reminder of his proud boast on leaving that Covent Garden had the best opera orchestra in the world. The dramatic impetus of the music was not, however, matched in John Schlesinger's production. There was much febrile activity in the *levée*, during the eruption of Ochs's servants & at the inn, but no depth of characterization. Kiri te Kanawa sang & phrased the Marshcallin's music exquisitely but has yet to add a personal flavour to the role. Aage Haugland was a rustic, outrageous, likeable, rich-voiced Ochs & Barbara Bonney a clear-voiced, appealing Sophie. Agnes Baltsa's earnest Octavian was the most convincing portrayal but on the first night her singing had a disturbing edge. Annina & Valzacchi were zestfully played & sung by Cynthia Buchanan & Robert Tear. William Dudley's overcharged sets were vulgarly traditional & his inn room surrounded by corridors too complex.

## SPORT

## FRANK KEATING

ENGLAND's hearteningly controlled start in the qualifying rounds for the 1986 soccer World Cup—topped by an 8-0 victory over Turkey in November—gives promise of the most comfortable run-in since Sir Alf Ramsey took his outstanding side to the Mexico finals in 1970, when, of course, they qualified as holders. Since then, England's generally low-key—and sometimes spectacularly inept—qualifying performances have given the nation despairing and regular palpitations.

Things should be different at Windsor Park, Belfast, on February 27 when the challenge of Northern Ireland seems unlikely to disrupt the confidence that England showed against Turkey. The Irish, popular and vigorous underdogs in Spain in 1982, have lost much of their traditional vim of late, indeed their show against the Finnish amateurs at the end of last year was limp and laborious in the extreme. Mind you, if England's progress to the finals, through one of the easiest groups, continues as serenely as it began, then their problems will only be starting—they may be building up a somewhat vaporous confidence. At this stage they have a far less gifted squad than many of their European neighbours: France, the European champions, have been playing with deft assurance; the Danes retain their erratic brilliance; Scotland seem on the point of uncorking the adrenalin again after stealthily building another fine all-round side; West Germany have been re-invigorated by the managership of Franz Beckenbauer; and Italy qualify for Mexico as current World Cup holders so can plan their trip at leisure. England have a deal of work to do yet.

## HIGHLIGHTS

## ATHLETICS

Feb 9. Great Britain & Northern Ireland v W Germany, Cosford, nr Wolverhampton, W Midlands.

Feb 16. Italy v Great Britain & Northern Ireland v Yugoslavia, Genoa, Italy.

## DARTS

Feb 18-20. Dry Blackthorn Cider Masters', Oldham, Greater Manchester.

## FOOTBALL

Feb 27. Northern Ireland v England (World Cup qualifier), Windsor Park, Belfast, NI.

## London home matches:

Arsenal v Coventry City, Feb 2; v Manchester United, Feb 23.

Brentford v Cambridge United, Feb 2; v Rotherham United, Feb 12; v Bristol City, Feb 23.

Charlton Athletic v Wolverhampton Wanderers, Feb 9; v Sheffield United, Feb 16.

Chelsea v Aston Villa, Feb 9; v Newcastle United, Feb 16.

Crystal Palace v Manchester City, Feb 2; v Wimbledon, Feb 24.

Fulham v Brighton & Hove Albion, Feb 2; v Carlisle United, Feb 23.

Millwall v Newport County, Feb 2; v Doncaster Rovers, Feb 12; v Bradford City, Feb 23.

Orient v Bristol City, Feb 9; v Preston North End, Feb 12.

Queens Park Rangers v Southampton, Feb 2; v Sunderland, Feb 23.

Tottenham Hotspur v Sheffield Wednesday, Feb 9; v Nottingham Forest, Feb 16.

Watford v West Ham United, Feb 9; v Ipswich Town, Feb 23.

West Ham United v Newcastle United, Feb 2; v Aston Villa, Feb 23.

Wimbledon v Blackburn Rovers, Feb 2; v Fulham, Feb 16.

## HORSE RACING

Feb 2. Gainsborough Handicap Chase, Sandown Park.

Feb 9. Schweppes Gold Trophy Handicap Hurdle, Newbury.

## Point-to-points:

Feb 9. Oxford University Hunt Club, Kingston Blount, nr Watlington, Oxon.

Feb 16. United Services, Larkhill, nr Amesbury, Wilts.

Feb 23. Army, Tweseldown, nr Aldershot, Hants; Cambridge University United Hunts Club, Cottenham, nr Cambridge.

## ICESKATING

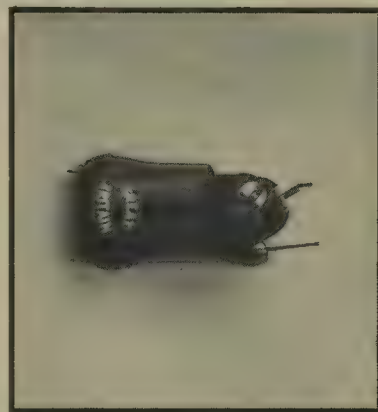
Feb 4-10. European Figure Skating Championships, Gothenburg, Sweden.

Feb 28-Mar 1. British Ice Speed Championships, Richmond Ice Rink, Twickenham, Middx.

## RUGBY UNION

Feb 2. England v France, Twickenham.

Feb 2. Scotland v Ireland, Murrayfield.



European Bobsleigh Championships: at St Moritz, Switzerland, February 3-10.

Feb 16. France v Scotland, Paris.

Feb 16. Wales v England, Cardiff.

British rugby union followers will continue to expect their respective international sides at least to attempt to show that some lessons were learned from the coruscating displays of running, jumping & never standing still, so dashing presented by the Australian touring team before Christmas. The visitors successively, almost cruelly, laid to waste the four British national XV's, & gave relishable reminders that rugby can be enjoyed as a handling game for thinking, carefree men. British standards are at such a low & sombre ebb that one cannot realistically expect the lessons, however painfully digested, yet to be put into practice. But here's hoping...

## SNOOKER

Jan 27-Feb 3. Benson & Hedges Masters', Wembley Conference Centre, Middx.

Feb 5-10. Tolly Cobbold English Professional Championship, Corn Exchange, Ipswich, Suffolk.

Feb 17-Mar 3. Dulux British Open, Assembly Rooms, Derby.

## TABLE TENNIS

Feb 20. England v W Germany, Mountbatten Centre, Portsmouth, Hants.

## WINTER SPORTS

Feb 3-10. European Bobsleigh Championships, St Moritz, Switzerland.

The British bob in this hair-raising, hairpin-tunnelled, hell-raisers' sport is likely to be driven by the former British decathlete, Nick Phipps, who was second string to Daley Thompson in a number of internationals. He took to this clattering, icy, downhill sport only three winters ago. "It scares you to death beforehand, but is the biggest thrill of your life when it's over," says Phipps.



# LONDON MISCELLANY

## PENNY WATTS-RUSSELL

### EVENTS

Feb 1-4. **International Silver Jewellery Fair & Seminar.** Combination of show of silver, jewelry, miniatures & objets de vertu & a series of lectures given by specialists. The Dorchester, Park Lane, W1. Feb 1-3 11am-8pm, Feb 4 until 6pm. Entrance to fair £3, first lecture ticket £8, each subsequent ticket £5 (lecture tickets include entrance to fair). Further details from ISJFS Booking Office, 3B Burlington Gdns, W1 (734 5491).

Feb 3, 4pm. **Clowns' Service.** Members of the Clowns International Club, in full costume, attend an annual wreath-laying service at Grimaldi's memorial. Children love the free show in the church hall afterwards. Early arrival advised. Holy Trinity Church, Beechwood Rd, E8.

Feb 5, 8pm. **London—Historic City in Film.** London Concert Orchestra, conductor Goulding, perform Elgar, Walton & Handel as accompaniment to a showing of archival film material: fascinating glimpses ranging chronologically from Victorian London up to the City in the Blitz. Barbican, Silk St, EC2 (628 8795, 638 8891, cc). £3.50-£6.50.

Feb 7, 8, 9, 11pm. **Jacques Brel Is Alive & Well & Living in Paris.** A musical entertainment presented by members of the NT company in the Lyttelton buffet (wine on sale during performances). Lyttelton Theatre, South Bank, SE1 (928 2252). £1.80. Feb 8, 9, 10, daily 8.30am-7.30pm. **Crufts Dog Show.** The coveted rosettes for best of breed, best of group & best in show are contested. Man's best friend is also put to the test in competitions for obedience & agility, & some 200 trade stands show all the latest goods & services for pampered pets & their owners. Earls Court, SW5. £3.50, OAPs & children £1.75.

Feb 8-24, daily 10am-10pm. **Exploring Living Memory Festival & Exhibition.** A festival of reminiscence & people's history. See introduction. Festival Hall, South Bank, SE1 (928 3002).

Feb 16, 9am-5.15pm. **2nd China Travel Workshop.** Find out about travel in China & how to make the most of a visit there. The day's programme includes talks from speakers with a wide range of experience, & views of China, language & health tips, films & discussions. Barbican, Silk St, EC2. Details & tickets from SCT China, Rose Crescent, Cambridge (0223 311103). £10 (£6 buffet lunch).

Feb 13, 6pm. **Christopher Hampton,** playwright, talks to Michael Billington about his work. Lyttelton, South Bank, SE1 (928 2252). £1.80.

Feb 19, 20. **Flower Show.** First of the Royal Horticultural Society's shows of 1985 includes exhibition of horticultural paintings & drawings, ornamental plant competition & flower arrangement demonstration. RHS, New Hall, Greycoat St, SW1 (834 4333). Feb 19, 11am-7pm, £1.50; Feb 20, 10am-5pm, £1.

Feb 23, 4pm. **300th Anniversary of Handel's Birth.** Special Evensong at St Paul's Cathedral, EC4.

Feb 23, 24. **International Canoe Exhibition.** Explore the 70 stands of canoeing paraphernalia, then head for the indoor pool. There you can see slalom championships or even get the chance to paddle a canoe (if you have remembered to bring your swimming costume). Sat 10am-6pm, Sun 9.30am-5.30pm. Crystal Palace Sports Centre, SE19. £2, children £1.

Feb 26-Mar 28. **Bodyworks—fashion without taboos.** Japanese designer Issey Miyake explores the concept of clothing as packaging for the human body using 43 slightly larger than life-size silicone rubber mannequins suspended from the Boilerhouse ceiling. Boilerhouse Project, V&A, Cromwell Rd, SW7 (581 5273). Sat-Thurs 10am-5.30pm, Sun 2.30-5.30pm.

### FOR CHILDREN

Feb 16, 17, 23, 24, 10am-6pm. **Model railway displays at the London Transport Museum:** Feb 16, 17, **Harrow & Wembley Society of Model Engineering** show their hand-built steam locomotives and provide rides for visitors along 100ft of track; Feb 23, 24, **Nick Ridge's "O" gauge electric railway** features models of the museum's Metropolitan line rolling stock. London Transport Museum, Wellington St, Covent Garden, WC2 (379 6344). £2, OAPs, students, unemployed & children £1, family ticket £4.80.



A Fulham store decorated for the Silver Jubilee of King George V and Queen Mary in 1935: London's past explored, at the Festival Hall (see introduction).

IT IS EASY to forget that a London now vanished lives on in the memories of older Londoners. At the Exploring Living Memory Festival and Exhibition at the Festival Hall for three weeks from February 8 to 24, these will be revived when more than 90 participating groups bring out their old photos, memorabilia, mementoes and books to recall times gone by. Among those taking part in this exploration of London's past are many ethnic minority groups such as Caribbean Women's Memories and local history groups such as Hammersmith and Fulham Archives. Personal reminiscences of the workhouses and the effects of the General Strike are featured and so are the history of the Moroccan community in North Kensington, Hackney during the First World War, and newspaper headlines during the Blitz. Weekend events include tape recordings, discussions, videos and films on many aspects of London life.

One of those actively involved in the organization of the exhibition is the London History Workshop Centre, formed to encourage participation and involvement by Londoners in the making of their own histories. For details of membership, workshops and courses send SAE to The London History Workshop Centre, 42 Queen Sq, WC1 (831 8871).

□ The recently opened Canal Café Theatre Club can be found in the upstairs rooms of an elegant pub overlooking the Regent's canal where it passes through Little Venice. Here, in a relaxed and informal café-style atmosphere, you can find food, drink and satirical late-night shows. Details of membership and programme from Canal Café Theatre Club, The Bridge House, Westbourne Terrace Rd, W2 (289 6054).

□ Tickets for Trooping the Colour, which takes place on June 15, are allocated by ballot. Apply in writing by March 1 to Brigade Major, HQ Household Division, Horseguards, Whitehall, SW1A 2AX.

### LECTURES

#### BETHNAL GREEN MUSEUM OF CHILDHOOD

Cambridge Heath Rd, E2 (980 2415).

Feb 2, 3pm. A history of children's books as represented in the Renier collection, Tessa Chester.

#### BRITISH MUSEUM

Gt Russell St, WC1 (636 1555).

Feb 1, 8, 15, 1.15pm. *The Medium & the Message—Coins, Medals & Badges:* Feb 1, Coins & propaganda in the ancient world, Roger Bland; Feb 8, Cocks, lions & sunsets—medallic propaganda in the age of Louis XIV, Mark Jones; Feb 15, The rise of the political badge, Philip Attwood.

Feb 5, 12, 6.15pm. *The Golden Age of Anglo-Saxon Art:* Feb 5, Liturgical chant in England in the 10th & 11th centuries, Dr Mary Berry; Feb 12, Anglo-Saxon architecture & the monastic reform, Dr Richard Gem.

Feb 6, 13, 20, 27, 1.15pm. *Chinese Ornament:* Feb 6, From acanthus to lotus scroll; Feb 13, Flower ornament in China; Feb 20, The dragon & other animals; Feb 27, China & Islam. Lecturer Jessica Rawson.

Feb 7, 14, 21, 28, 11.30am. *Chinese Ornament:* Feb 7, Chinese ornament, Derek Gillman; Feb 14, The Egyptian connexion, George Hart; Feb 21, The Greek connexion, Patsy Vanags; Feb 28, The Islamic connexion, Rachel Astor.

Feb 7, 14, 21, 28, 1.15pm. *The Anglo-Saxons:* Feb 7, Anglo-Saxon ivories, Penelope Wallis; Feb 14, Monsters & marvels—Anglo Saxon metalwork & ivories in the 10th & 11th centuries, Leslie Webster; Feb 21, Anglo-Saxon sculpture, Penelope Wallis; Feb 28, Anglo-Saxon architecture, Penelope Wallis.

#### PURCELL ROOM

South Bank, SE1 (928 3191).

Feb 4, 11, 18, 25, 6pm. *National Trust Lecture Series 1985:* Feb 4, Beeches & beechwoods, John Workman; Feb 11, Restoring Canons Ashby, Rodney Melville; Feb 18, Fox Talbot—the father of modern photography, Bob Lassam; Feb 25, More Trust villages, Jane Fawcett. Tickets £2.

#### ROYAL ACADEMY OF ARTS

Piccadilly, W1 (734 9052).

Jan 29, Feb 5, 12, 19, 26, Mar 5, 1pm. *Chagall:* Jan 29, Chagall & the Russian context, Dr John Milner; Feb 5, Homage to Apollinaire, Adrian Hicken; Feb 12, Chagall & the Russian Revolution,

Dr Harry Shuckman; Feb 19, Chagall in the 20s—consolidation & reappraisal, Monica Bohm-Duchen; Feb 26, Chagall & theatre design, Dr Susan Compton; Mar 5, Religion in the work of Marc Chagall, Monica Bohm-Duchen.

#### ROYAL SOCIETY OF ARTS

8 John Adam St, WC2 (930 5115).

Feb 4, 11, 18, 6pm. *Educating for tomorrow:* Feb 4, Learning, work & the future, J. S. Cassels; Feb 11, Tomorrow's schools—opened or closed? Anne Jones; Feb 18, Tomorrow's universities—ivory towers, frontier posts or service stations? Professor J. Ashworth.

Feb 6, 6pm. *What prospects for the Civil Service?* William Plowden, Director-General, Royal Institute of Public Administration.

Feb 13, 6pm. *A fresh look at 20th-century Chinese painting,* Professor Michael Sullivan.

Feb 26, 6pm. *New commercial crops for arid areas,* Professor E. A. Bell, Director, Royal Botanic Gardens, Kew.

Feb 27, 6pm. *The pursuit of excellence in the new age of broadcasting,* John Whitney, Director General, Independent Broadcasting Authority. Admission by ticket free in advance from the Assistant Secretary (Lectures).

#### VICTORIA & ALBERT MUSEUM

Cromwell Rd, SW7 (589 6371).

Feb 3, 10, 17, 24, 3.30pm. *The Artist in Context:* Feb 3, Bernini & the Italian Baroque, Anita Pepper; Feb 10, Rembrandt & the Dutch Baroque, Charles Saumarez Smith; Feb 17, Van Dyck & the English Baroque, Sarah Bowles; Feb 24, Boucher & the French Rococo, Jan Ross-Munro.

Feb 5, 12, 19, 26, Mar 5, 1.15pm. *The Writer & the Arts of his Time:* Feb 5, A prelude to Wordsworth, Sarah Ward-Lilley; Feb 12, Sir Walter Scott & the baronial style, Sarah Bowles; Feb 19, Byron—Regency romantic, Stephen Jones; Feb 26, Charles Dickens—a Victorian sketch, Geoffrey Opie; Mar 5, Oscar Wilde & symbolism—an aesthetic ideal, Geoffrey Squire.

Feb 20, 27, 1.15pm. *Aspects of Art Patronage in Renaissance Europe:* Feb 20, The Popes—humanists & princely patrons in the 15th century, Rosa Maria Letts; Feb 27, The Lords of Ferrara—Borso, Ercole & Alfonso d'Este, Rosa Maria Letts.

### SALEROOMS

#### BONHAM'S

Montpelier St, SW7 (584 9161).

Feb 7, 11am. Oriental carpets & rugs.

Feb 14, 6.30pm. Pictures of dogs & cats.

Feb 20, 10.30am. Furs.

Feb 28, 11am. English landscape paintings.

#### CHRISTIE'S

8 King St, SW1 (839 9060).

Feb 6, 11am. Russian works of art.

Feb 19, 11am. Contemporary ceramics, including a Hans Coper mural estimated at more than £32,000.

Feb 28, 11am. Fine wine & vintage port.

#### CHRISTIE'S SOUTH KENSINGTON

85 Old Brompton Rd, SW7 (581 2231).

□ The saleroom's 10th anniversary falls on Feb 3 & a number of special catalogues this month will celebrate the event.

Feb 5, 2pm. Costume, textiles & furs.

Feb 14, 2pm. Aeronautical & nautical art & literature.

Feb 18, 2pm. Staffordshire ware; 6pm, End of bin & wines for everyday drinking.

Feb 28, 2pm. Mechanical music.

#### PHILLIPS

7 Blenheim St, W1 (629 6602).

Feb 6, noon. Collectors' items including early Valentine cards estimated at £10 to £200.

Feb 11, 11am. Watercolours & drawings.

Feb 27, 11am. Silver & gold boxes.

#### SOTHEBY'S

34/35 New Bond St, W1 (493 8080).

Feb 13, 10.30am. Impressionist, modern & contemporary paintings, drawings, watercolours & sculpture including sculptures by Salvador Dali.

Feb 22, 11am. Collection of silhouettes, silhouette jewelry & literature formed by the late Leonard Morgan-May, author of numerous articles & *The Master of Silhouette*, published in 1938.

Feb 27, 11am & 2.30pm. Victorian watercolours & drawings from £250 to £10,000.

Feb 28, 11am. Clocks & watches including the earliest datable Josiah Emery lever watch (1781).



# ART

## EDWARD LUCIE-SMITH



*Goggled Head*, 1969: Elisabeth Frink at the Royal Academy (see introduction).

THE ELISABETH FRINK retrospective opening in the main galleries of the Royal Academy on February 8 is likely to compete in popularity with the Renoir exhibition which opens at the Hayward Gallery on January 30 (see feature on Renoir, page 47). Frink has never been popular with critics or with the *avant-garde*, but she has shown a power to communicate with a broad public which rivals that of Henry Moore. The exhibition focuses on private rather than commissioned work and explores related aspects of a single theme: the dominant male, represented as man, animal and bird. The catalogue has an introductory essay by feminist critic Sarah Kent.

□ At the Tate Gallery the first major survey of St Ives art opens on February 13. All the big names will be there: Alfred Wallis, Barbara Hepworth, Ben Nicholson, Peter Lanyon, Patrick Heron, Terry Frost, Roger Hilton and Bernard Leach. For many people an encounter with the work of one or other of these was a first meeting with the modernist sensibility, so it is surprising it has taken so long to stage a retrospective. But then, the plain living and high thinking associated with the group did go disastrously out of fashion in the 1960s.

□ In tandem with the Renoir show at the Hayward is the first European showing of John Walker's recent work, painted mostly in the United States and in Australia. Sources of inspiration include Goya's painting of the *Duchess of Alba* and aboriginal artifacts. The Tate is showing Walker's prints at the same time.

### GALLERY GUIDE

#### BANKSIDE GALLERY

48 Hopton St, SE1 (928 7521). Tues-Sat 10am-5pm, Sun 2-6pm. **Royal Society of Painter-Etchers & Engravers.** Open exhibition of contemporary prints. Feb 7-Mar 3, 50p.

#### BARBICAN ART GALLERY

Silk St, EC2 (638 4141). Tues-Sat 10am-7pm, Sun noon-6pm. **Munch & the Workers.** 117 works by this great Norwegian Expressionist, previously unseen in Britain, illuminate Munch's sense of self-alienation. **Tradition & Renewal: Contemporary Art in the German Democratic Republic.** The first major exhibition of art from East Germany to be held in this country comes to London from the Museum of Modern Art, Oxford. Both Feb 14-Apr 8. Admission to both £1.50, OAPs, students, disabled, unemployed & children 75p.

#### BIRKSTED GALLERY

37 Gt Russell St, WC1 (637 2673). Tues-Fri 12.30-

5.30pm, Sat 11am-1pm. **John Newling.** The show of work by this young British sculptor (recently awarded a Fulbright scholarship), which includes drawings, maquettes & plans, revolves around ideas of territoriality. Feb 20-Mar 23.

#### BRITISH MUSEUM

Gt Russell St, WC1 (636 1555). Mon-Sat 10am-5pm, Sun 2.30-6pm. **Chinese Ornament: The Lotus & the Dragon.** An apparently esoteric subject provides the excuse for a fascinating survey which ranges as far afield as Classical Greece & Ancient Egypt. Until May 5. **British Landscape Watercolours 1600-1860.** More than 240 watercolours by a wide range of artists trace the changes in approach to the subject from its origins in military cartography to the work of the Pre-Raphaelites. Feb 7-May 5.

#### British Library exhibition:

The Golden Age of Anglo-Saxon Art: 966-1066

(jointly with BM). Splendid treasures from collections in Britain, Europe & the United States. Until Mar 10. £2, OAPs, students, unemployed & children £1.

#### COMMONWEALTH INSTITUTE

Kensington High St, W8 (603 4535). Mon-Sat 10am-5.30pm, Sun 2-5pm. **Lighthouses.** Paintings, drawings & prints by David Smith. Feb 1-Mar 6. **Y. D. Deolalikar.** Paintings by an Indian artist influenced by folk traditions. Feb 1-Mar 1.

#### FINE ART SOCIETY

148 New Bond St, W1 (629 5116). Mon-Fri 9.30am-5.30pm, Sat 10am-1pm. **Sir Frank Brangwyn (1867-1956).** paintings & drawings. Feb 25-Mar 22.

#### FIVE DIALS GALLERY

33 Shelton St, WC2 (inquiries to 622 0951). Mon-Sat 10am-8pm. **End of the Century.** Works by Harriet Lasalle, in an exhibition, organized by the artist herself & sponsored by Pirelli, which aims to illuminate some of the darker aspects of society. Jan 31-Feb 17.

#### HAYWARD GALLERY

South Bank, SE1 (928 3144). Mon-Wed 10am-8pm, Thurs-Sat until 6pm, Sun noon-6pm. **Pierre-Auguste Renoir.** Show of more than 90 paintings spanning the artist's career. See p47. **John Walker: Paintings from the *Alba* & *Oceania* Series.** See introduction. Both exhibitions Jan 30-Apr 21. Admission to both £2.50, OAPs, students, unemployed, children & everybody all day Mon & 6-8pm Tues & Wed £1.50.

#### CHRISTOPHER HULL GALLERY

17 Motcomb St, SW1 (235 0500). Mon-Fri 10am-6pm, Sat until 1pm. **Horses in Movement.** Drawings & watercolours by Czengery (1896-1953), celebrated Hungarian horseman & artist. **Raph Cleeremans.** Watercolours by this Belgian artist based on archives he discovered in the Ardennes. Both until Feb 9.

#### GILLIAN JASON GALLERY

42 Inverness St, NW1 (267 4835). Tues-Sat 10.30am-5.30pm. **Eric H. Kennington: Official War Artist 1914-18 & 1939-45.** Drawings from the First World War & Home Guard portraits from the Second. Until Feb 16.

#### MALL GALLERIES

The Mall, SW1 (930 6844). Daily 10am-5pm. **United Society of Artists 65th Annual Exhibition.** Jan 30-Feb 10, £1.

#### MONTPELIER STUDIO

4 Montpelier St, SW7 (584 0667). Mon-Fri 10am-5.30pm, Sat until 1pm. **The Cornish Connexion.** Coinciding with the St Ives exhibition at the Tate, this mixed show presents the work of such 20th-century Cornish artists as Bryan Pearce, John Wells & Rachel Nicholson. Feb 7-27.

#### NATIONAL PORTRAIT GALLERY

St Martin's Pl, WC2 (930 1552). Mon-Fri 10am-5pm, Sat 10am-6pm, Sun 2-6pm. **Glyn Philpot 1884-1937—Edwardian aesthete to Thirties modernist.** Until Feb 10. £1.50, OAPs, students & children 75p. **The Sporting Thirties.** A decade of British sports photography 1930-40. Feb 22-May 19.

#### MICHAEL PARKIN FINE ART

11 Motcomb St, SW1 (235 8144). Mon-Fri 10am-6pm, Sat until 1pm. **Cornwall 1925-1975: "A Sense of Light, A Sense of Place".** 50 years of Cornish painting from Constructivism to Realism. Feb 6-Mar 16.

#### PATON GALLERY

2 Langley Court, Long Acre, WC2 (379 7854). Tues-Sat 11am-6pm. **Mary Mabbutt.** New work by a promising young British artist, winner of a 1984 John Player Portrait Award. Her style often recalls the 1920s & 30s. Jan 31-Mar 2.

#### ROYAL ACADEMY OF ARTS

Piccadilly, W1 (734 9052). Daily 10am-6pm. **Chagall.** The artist's first major exhibition in Britain since 1948. Superb pictures of his Russian period as well as later work, much of which is tragic rather than sweetly romantic in tone. Until Mar 31. £2.50, OAPs, students, unemployed & everybody on Sun until 1.45pm £1.70, children £1.25. **Elisabeth Frink.** See introduction. Feb 8-Mar 24. £1.50, £1, 50p. **Peter Greenham.** An exploration of the artist's approach to painting. Feb 22-Apr 8. £1.50, £1, 50p. Combined ticket Chagall & one other exhibition £3.60, £2.40, £1.80.

#### SERPENTINE GALLERY

Kensington Gdns, W2 (402 6075). Daily 10am-4.30pm. **Yolanda Sonnabend.** Paintings, drawings & stage designs by an always unexpected, un-

abashedly romantic artist who has been one of our most successful designers for the ballet. Jan 26-Feb 24.

#### TATE GALLERY

Millbank, SW1 (821 1313). Mon-Sat 10am-5.50pm, Tues until 7.50pm, Sun 2-5.50pm. **John Walker: Prints 1976-1984.** Jan 30-Mar 24. **St Ives 1939-64: 25 years of paintings, sculpture & pottery.** 275 items. See introduction. Feb 13-Apr 14. £1.50, OAPs, students, disabled, unemployed, children & everybody on Tues from 5.50pm 75p.

#### VICTORIA & ALBERT MUSEUM

Cromwell Rd, SW7 (589 6371). Sat-Thurs 10am-5.50pm, Sun 2.30-5.50pm. **John French,** fashion photographer. Until Mar 10. £1.50. **Michael "Angelo" Rooker (1743-1801) & John Varley (1778-1842).** The first in a series of small exhibitions drawn largely from the V&A's own holdings to represent masters of British watercolour. Until Apr 14. **A Vision Shared: British Amateur Photography of the 1840s & 50s.** Most of the best early photographers do seem to have been amateurs, not professionals, & this show admits one to a series of private worlds. Feb 6-Apr 14. **People & Places of Constantinople.** Watercolours by the Turkish artist, Count Preziosi. Feb 6-June 9.

#### WARWICK ARTS TRUST

33 Warwick Sq, SW1 (834 7856). Wed-Sun 10am-5pm. **Contemporary Chinese Painting.** Unexpectedly abstract (though still with hints of figuration) which points to a renewal of age-old Chinese traditions. Feb 20-Mar 24.

#### Out of town

#### STOKE-ON-TRENT CITY MUSEUM & ART GALLERY

Broad St, Hanley, Stoke-on-Trent, Staffs (0782 273173). Mon-Sat 10.30am-5pm, Wed until 8pm. **Drawings by Bonnard.** Intimate glimpses of the domestic life of the French painter Pierre Bonnard (1867-1947) provided by his own work & in photographs. Feb 7-Mar 9.

#### WHITWORTH ART GALLERY

University of Manchester, Whitworth Park, Manchester (061-273 4865). Mon-Sat 10am-5pm, Thurs until 9pm. **James Tissot (1836-1902).** London's Barbican Art Gallery exhibition. 150 paintings, drawings & prints show fashionable English society in the 19th century. Feb 2-Mar 17.

### PHOTOGRAPHY

#### INSTITUTE OF CONTEMPORARY ARTS

The Mall, SW1 (930 3647). Tues-Sun noon-9pm. **Duane Michals: Photographs, sequences, texts 1958-84.** The work of this American photographer celebrated for his narrative photosequences, often with an erotic twist. Feb 12-Mar 17, 50p.

#### Out of town

#### MUSEUM OF MODERN ART

30 Pembroke St, Oxford (0865 722733). Tues-Sat 10am-5pm, Sun 2-5pm. **Judy Goldhill: A British Portrait.** Photographs of the Jewish community in Britain, the upshot of a continuing project over the past six years. **Casasola Archive.** Mexican photography 1910-22. Both Feb 10-Apr 7.

### CRAFTS

#### BRITISH CRAFTS CENTRE

43 Earlham St, WC2 (836 6993). Mon-Fri 10am-5.30pm, Thurs until 7pm, Sat 11am-5pm. **Pauline Burbidge, Cynthia Cousens, Simon Moore, Peter Nieczewski & Fiona Salazar.** Five makers—of fabric, jewelry, glass, furniture & ceramics—are brought together & show assured sense of colour, pattern & shape. Feb 22-Mar 23.

#### CRAFTSHOP

V&A Museum, Cromwell Rd, SW7 (589 5070). Sat-Thurs 10am-5.45pm, Sun 2.30-5.30pm. **Susan Kindley,** mixed media & paper inlay hangings; **Siddiq el Nigoumi,** burnished & decorated earthenware pots. Feb 2-28.

#### LEIGHTONHOUSE

12 Holland Park Rd, W14 (602 3316). Mon-Fri 11am-6pm, Sat until 5pm. **The Art of Living.** More than 70 artists & craftsmen in a wide variety of fields—watercolours, acrylics, painted cushions and screens, book binding & furniture to name but a few—show how it is possible to create beautiful & unusual interiors through a combination of styles. Feb 4-23 (closed Feb 11, 18).



## HOTELS

HILARY RUBINSTEIN



IN PICTURE LIBRARY

Grand hotels in historically interesting buildings are not always able to live up to their external pretensions: a noble façade may hide a plastic heart. In Britain we have no equivalent to the Spanish *paradors* and Portuguese *pousadas*—state-run hotels in former castles, palaces and monasteries, impeccably maintained in traditional style. But we certainly have our share of fine stately homes, enjoying a fresh lease of life by offering accommodation.

**Glenborrodale Castle Hotel** on the west coast of Scotland is a fairy-tale late-Victorian castle, built of red sandstone, embellished with turrets, battlements and balconies and set in 130 acres on the Ardnarmurchan Peninsula on the shores of the seawater Loch Sunart. The hotel owns two of the islands in the loch, enabling guests to fish in privacy (boats and fishing tackle can be hired). There is a bar with stags' heads, oak panelling and oil paintings (and a fine collection of malt whiskies) and an oak-panelled dining room. Most of the bedrooms overlook the loch; not all have bathrooms, but all have television, tea-making facilities and other mod cons.

The **Isle of Eriska Hotel** is another Victorian building—a castellated sandstone and granite house 12 miles north of Oban. It is built on an islet measuring 1 mile north-south by a ½ mile east-west which is linked to the mainland by a bridge. The grounds of the hotel are impeccably maintained and include a formal garden, hard tennis court, park and moorland and a shingle beach for sailing (the hotel has a yacht, with a skipper, for charter), fishing and water sports. The public rooms have elegant plasterwork, panelled walls and log fires. All the bedrooms have bathrooms, colour television and other extras. There is a family room, and a ramp and ground-floor rooms for use by the disabled.

**Cringletie House Hotel** is a noble example of Scottish baronial—a fortified pink stone mansion standing in 28 acres of gardens and woodland. It is close to the village of Eddleston in the Border country, which contains some fine scenery and many places of historic interest, and has its own hard tennis court, putting green and croquet lawn. The furnishings are in the style of a private country house and there is a particularly attractive first-floor drawing room. In the dining room the emphasis is on local produce and home-grown vegetables.

**Grafton Manor** at Bromsgrove is a large imposing Tudor building, originally owned by the Earls of Shrewsbury. The public rooms are few—a ground-floor dining room and a bar/lounge half-way up the staircase—but they are large and luxurious. The dining room is richly furnished and

elegant, with large oil paintings and a crest above the fireplace. The five bedrooms include one vast suite occupying half a wing on the first floor with views in two directions, and all mod cons. The 7 acre grounds include a coarse-fishing lake, a landscaped woodland walk and a large herb garden; stabling is available for visiting horses.

The origins of **Thornbury Castle**, 12 miles north of Bristol, go back to the early 16th century. It belonged to the Duke of Buckingham until he fell out of royal favour and was beheaded. It stands in 10 acres of grounds surrounded by its own vineyard (producing the castle's own wine), gardens and high walls with views over the Severn into Wales. Kenneth Bell has been running it as an excellent restaurant since 1966 and has recently converted the main apartments on the first floor of the south wing to provide 10 elegant and luxurious bedrooms, all with bathrooms, several with four-poster beds. The two dining rooms are baronial in style with panelled walls, heraldic shields and large open fires.

In Wales, **Bodysgallen Hall**, on the outskirts of Llandudno, was restored by Historic House Hotels, a company which converts buildings of historical and architectural importance into luxurious hotels. Bodysgallen is a 17th-century house with splendid, oak-panelled Jacobean rooms, great fireplaces and mullioned windows. It has a 13th-century tower, built as a look-out point, from which guests can enjoy beautiful views, and its 7 acres of grounds in the hills behind Llandudno include a 17th-century knot garden and an 18th-century walled rose garden. The bedrooms have been lovingly converted and elegantly furnished, and there are nine cottage suites in the grounds, many with their own sitting rooms and kitchens.

□ **Glenborrodale Castle Hotel**, Glenborrodale, near Salen, Highland (097 24 266). Dinner, bed and breakfast from £38.

□ **Isle of Eriska Hotel**, Ledaig, Connel, Strathclyde (063 172 371). Dinner, bed and breakfast £52-£62, plus VAT.

□ **Cringletie House Hotel**, Peebles, Borders (072 13 233). Dinner, bed and breakfast from £30.50 per person.

□ **Grafton Manor**, Grafton Lane, Bromsgrove, Hereford and Worcester (0527 31525). Dinner, bed and breakfast £48-£62.

□ **Thornbury Castle**, Thornbury, near Bristol (0454 412647). Prices range from £55 for a small twin bedroom to £125 for a suite. Continental breakfast is included. A la carte dinner £25.

□ **Bodysgallen Hall**, Llandudno, Gwynedd (0492 84466). Single room with breakfast £25-£35, double £45-£60. Set lunch £8.30, dinner £13.50. A la carte dinner £20.

The above terms are per person per night and include VAT, except where otherwise stated, and service, except for Cringletie which makes no service charge. The price given for à la carte meals is the estimated cost per person of a three-course meal including a reasonably priced wine. Most of the hotels offer reduced rates for longer stays, particularly out of season.

Hilary Rubinstein is editor of *The Good Hotel Guide*, published annually by the Consumers' Association/Hodders, price £8.95. The *Guide* would be glad to hear from readers who have recent first-hand experience of any unusually good hotels. Reports to *The Good Hotel Guide*, Freepost, London W11 4BR.

# The RAF Benevolent Fund repays the debt we owe



The Royal Air Force reached a peak strength of 1,200,000 in 1944 and more than 1¼ million men and women served during the war years.

Thousands did not come back. Many lie in the forgotten corners of earth and sea. Many thousands more were left disabled—mentally and physically.

Last year the RAF Benevolent Fund made grants in excess of £4,000,000, widows, dependents and the disabled receiving the major share. And this cost continues to rise as age and infirmity overtake the survivors. Inflation too imposes an ever increasing burden.

Please remember the Fund in your Will and if you know of anyone who might qualify for help from the Fund, please let us know.

## Royal Air Force Benevolent Fund

67 Portland Place, London W1N 4AR

Registered under the War Charities Act 1940 and the Charities Act 1960  
Registration No. 207327

### POLRAEN COUNTRY HOUSE HOTEL

SANDPLACE, LOOE  
CORNWALL PL13 1PJ  
Telephone: Looe 3956



#### PETER & JOYCE ALLCROFT

request the pleasure of your company at their 18th century former Coaching Inn, situated in a peaceful valley, 2 miles from Looe. Excellent cuisine, using locally grown vegetables, & locally made bread.

Licensed bar.

#### SPRING BREAKS

commence  
1st February—30th April (excluding Easter)

£54.00 for any 3 nights

Bed, Breakfast & Evening Meal

Write or telephone for a brochure

Your comfort is our speciality



**Primrose Hill Health Farm**  
Bon Air Lane, St. Saviour, Jersey  
Tel: (STD 0534) 26233

Tariff on request

10 minutes from beach, 5 minutes town centre, colour TV all rooms, Diet wholemeal food. CIDESCO recommended.

Luxurious, nursing home. Large garden.

Caring personal service



## Ancestry

With over 200 years experience Debrett can trace your ancestors anywhere in the world where records exist.

Please write sending details of your family, or visit our new department in Harrods on the fourth floor. We will provide a feasibility analysis free of charge to indicate whether research appears justified.

Also our explanatory brochure will answer most of the questions you want to ask about our world-wide services.

## Debrett

Debrett Ancestry Research Ltd.,  
Dept. L2, Gordon Road,  
Winchester SO23 7DD,  
Great Britain.  
Telephone: (0962) 69067

North America  
Debrett Ancestry Research Ltd.,  
Dept. L2, Courthouse Road,  
Accomac, VA 23301, U.S.A.  
Telephone: (804) 787-2651



ANCESTRY ■ DEBRETT

ANCESTRY ■ DEBRETT





# The Illustrated LONDON NEWS

# What's up in the city?

Barriers and demarcation lines between the City's big institutions are falling rapidly. Clearing banks, merchant banks, building societies and insurance companies are poaching each other's roles in fierce competition for business — with the Americans and Japanese joining in the fray. The Stock Exchange meanwhile prepares to abandon its minimum commission rate.

In the March issue David Phillips explains what's happening in the square mile and what it means.

**Also planned for the March issue:**

An account by Michael Watkins of life in the London suburb of Southgate, a report by Norman Moss on Europe's lead in modern physics, and the sixth in our series on Great British Companies.

**To: Subscription Manager, The Illustrated London News  
23-29 Emerald Street, London WC1N 3QJ.**

- ☐ Please enter my personal subscription to *The Illustrated London News* for one year. Price £18 UK (£23 Europe, USA, Canada; £25 rest of the world).
- ☐ Please send a gift subscription to the address below (please add extra names and addresses separately).
- ☐ Please include binder/s with my order/s. (Binders are in dark blue cloth with gold lettering, hold a year's copies of the *ILN*, and cost £5.50 UK, £6 all overseas countries, inc P&P.)
- ☐ Please include the index (for 1982) with my order. Price £5.

My name .....

My address .....

Name .....

Address .....

I enclose cheque value £..... made payable to *The Illustrated London News*. I wish to pay by Access/American Express/Barclaycard/Diner's Club.

My account number is

Registered office, Elm House, 10-16 Elm Street, London WC1X 0BP

## BRIEFING

## RESTAURANTS

ALEX FINER



RESTAURANTS ARE USUALLY listed alphabetically, as in the accompanying Good Eating Guide; longer lists are often sub-divided according to cuisine or by postal district. But what people actually do much of the time when deciding where to eat out is to select a restaurant to fit a particular mood or occasion.

A larger-than-life, 40-year-old American called Bob Payton is the current maestro at creating fast-food fun palaces in London. Since leaving the J. Walter Thompson advertising agency in 1977, he has opened The Chicago Pizza Pie Factory, The Chicago Rib Shack, two branches of Henry J. Bean's But His Friends All Call Him Hank Bar And Grill and, most recently, a fish restaurant punningly named **Payton Plai**ce in Charing Cross Road. Here a video in the bar shows clips from *Jaws* and the restaurant stereo plays nautical songs mixed with the sounds of shrieking gulls, foghorns and pounding waves. This is sea-food theatre in a 300-seat basement panelled in weathered wood planks with a fantasy décor that would do credit to Disneyland. There are nets, anchors, lifebelts, harpoons, prow ornaments—even a parrot and a Whaling Wall. The main features of the short menu are crab claws, fried clams, plaice, monkfish and a non-fish chef's salad. The bill, with wine, is £20-£25 for two, and further cause for congratulation is that pipes and cigars are banned, as at all Mr Payton's establishments.

"It's the music that's most important for mood," he told me when I joined him for lunch at **The Chicago Pizza Pie Factory** in Hanover Square. "Most of it here is taped and flown in from Chicago radio station WFYR." Additional atmosphere is supplied by authentic Chicago memorabilia covering the walls of the 275-seat basement room, and the video in the bar shows continuous baseball, basketball or American football. The menu is once again brief: as much salad as you like with a choice of dressings at £1.25 and deep-dish Chicago-style pizzas (from £4.35 for two). Garlic bread, stuffed mushrooms, cheesecake, carrot cake and ice cream are the only extras. Our meal concluded with a comparative dough-tasting in which the proprietor chose the French flour to be used in his new pizza venture in Paris which opens on February 14, St Valentine's Day, when the London restaurant will, as usual, serve large, heart-shaped pizzas at £7. These can be ordered in advance for delivery on the day by post or by taxi on a special pizza heartline (491 3526).

Lindsey Bareham and Stan Hey recently divided 400 London restaurants into 20 categories to suit different moods and occasions in their book *Mood Food* (Coronet, £2.95). Lindsey was my companion at the **Baron of Beef** and the only woman in the place, which she had chosen as a potential business-lunch entry for the next edition. Although many restaurants defy easy pigeon-holing, the mood here was quite clear. There is an ornate moulded ceiling to this basement City dining room, a central chandelier of coach lamps, and racing prints on the wall. At one table sat a party of Japanese businessmen; at another merchant bankers entertained North Country clients. We chose cod's roe from an otherwise unimaginative list of starters. The main course speciality, at £7.60, is sirloin from the trolley, which was served rare as requested, along with Yorkshire pudding and horseradish sauce. The venison, at £8.50, came in a port wine sauce which tasted floury but I had no complaints about the side order of bubble and squeak. The only business conducted was the bill—over £40 for two.

□ **Payton Plaice**, 96 Charing Cross Rd, WC2 (379 3277). Daily noon-11.30pm (Sun until 10.30pm). CC None. □ **The Chicago Pizza Pie Factory**, 17 Hanover Sq, W1 (629 2669). Mon-Sat 11.45am-11.30pm. CC None. □ **Baron of Beef**, Gutter Lane, EC2 (606 6961). Mon-Fri noon-3pm, 5.30-9.30pm. CC All.



## GOOD EATING GUIDE

A changing selection of *ILN* recommended restaurants appears each month. Estimated prices are based on the average cost of a meal for two, including a bottle of house wine. The symbol £ indicates up to £20; ££ £20-£40; £££ above £40.

Information about the time of last orders and credit cards has been provided by the restaurants. AmEx = American Express; DC = Diner's Club; A = Access (Master Charge); Bc = Barclaycard (Visa). Where all four main cards are accepted this is indicated as cc All.

### Bates

11 Henrietta St, WC2 (240 7600). Daily noon-3pm, 5.30pm-11.30pm.

Good value on a seasonal menu which is strong on presentation & is innovative with recipes and ingredients. cc A, Bc ££

### Berkeley Hotel

Wilton Pl, SW1 (235 6000). Mon-Fri 12.30-2.30pm, 6.45-10.45pm, Sun 12.45-2.15pm, 7-10.45pm.

Smart venue, with startling mauve décor, for good-value lunch at £12. cc A, AmEx, Bc ££

### Le Bistrot

273 Camden High St, NW1 (485 9607). Mon-Fri 11.30am-11.30pm, Sat, Sun 9.30am-11.30pm.

Some imaginative dishes, competitively priced, at this long, tiered restaurant which is best enjoyed near the bar area at the front. cc All ££

### Bunga Raya

107 Westbourne Grove, W2 (229 6180). Daily noon-3pm, 6-11.30pm.

Spicy Malaysian food with a £23.50 set meal for two for those who don't know a *satay* from a *nasi goreng* & choose to ignore the waiter's helpful advice. cc All ££

### Camden Brasserie

216 Camden High St, NW1 (482 2114). Tues-Sun noon-3pm (Sat, Sun until 3.30pm for brunch), 6.30-11.30pm.

Highly recommended because of the charcoal grill & the quality of the fresh ingredients. Seasonal starters & informal surroundings. cc None ££

### Dumpling Inn

15a Gerrard St, W1 (437 2567). Mon-Fri noon-2.30pm, 5.30pm-midnight, Sat, Sun noon-11.45pm.

The dumplings are in demand, pork & beef especially. Excellent Peking duck & toffee apples. Peking cuisine. cc AmEx, Bc, DC ££

### L'Etoile

30 Charlotte St, W1 (636 7189). Mon-Fri 12.30-2.30pm, 6.30-10pm.

Small, busy & often crowded, this long-established French restaurant maintains a deserved reputation. cc AmEx, DC £££

### La Finezza

62/64 Lower Sloane St, SW1 (730 8639). Mon-Sat 12.30-2.45pm, 7-11.30pm.

Unmistakably Italian in atmosphere with plenty of offal & game on an ambitious menu. cc All ££

### Frère Jacques

38 Long Acre, WC2 (836 7823). Daily 12.30-3pm, 6.30pm-12.30am.

A bright, fishy bistro with attractive décor & a choice of daily specials. cc All ££

### Le Gamin

32 Old Bailey, EC4 (236 7931). Mon-Fri noon-2pm.

Marble-topped tables at this large Roux brothers executive canteen where the £15.75 menu includes VAT, service & half a bottle of wine. cc All ££

### Hilton Roof Restaurant

Park Lane, W1 (493 8000). Mon-Fri noon-2.45pm, Mon-Sat 7.30pm-1am.

A magnificent help-yourself cold buffet figures on all three set-lunch menus, the cheapest of them £13.50 (including wine). An added attraction is the view over London. cc All ££

### Langan's Bistro

26 Devonshire St, W1 (935 4531). Mon-Fri 12.30-2pm, Mon-Sat 7-11.30pm.

The original & cheapest of Peter Langan's restaurants has a false ceiling of open umbrellas, walls crowded with prints & photographs, affable service & most important, good & inventive French cuisine. cc None ££

### Lee Ho Fook

15/16 Gerrard St, W1 (734 8929); also at 5/6 New

College Parade, NW3 (722 9552) & 4 Macclesfield St, W1 (437 3474). Daily noon-11.30pm.

Perfect for small parties & family gatherings. If you book ahead, in person, you can fix the menu & price per person with the manager over a cup of green tea. cc All ££

### Manzi's

1 Leicester St, WC2 (734 0224). Downstairs, Mon-Sat noon-2.40pm, 5.30-11.30pm, Sun 6-10.30pm; upstairs, Mon-Fri noon-2.40pm, 6-11.30pm, Sat 6-11.30pm.

A nautical flavour to this fish place. Crowded & bustling in the main dining room; the Cabin Room upstairs carries lifebelts but there is no sign of the place sinking. cc All ££

### Maxim's de Paris

Panton St, SW1 (839 4809). Mon-Fri 12.30-3pm, Mon-Sat 6.30-11.45pm.

This London version of Maxim's has earned itself a regular clientèle. High prices, fine food & sumptuous Art Nouveau décor—& valet parking. cc All £££

### Le Metro

28 Basil St, SW3 (589 6286). Mon-Sat noon-3pm, Mon-Fri 5.30-11pm. (Breakfast from 7.30am).

Cheerful basement wine bar full of Sloane Rangers taking time off from shopping. Fine wine available by the glass & a particularly good short menu of fresh & inventive dishes. cc AmEx £

### One Hampstead Lane

1 Hampstead Lane, N6 (340 4444). Daily 12.30-3pm, 7.30-11.30pm.

Converted car showrooms house a Highgate brasserie featuring grills *au feu du bois*, smoking & non-smoking areas, a variety of set menus & jazz piano in the evenings. cc All ££

### Pizza Express

10 Dean St, W1 (437 9595); 11 Knightsbridge, SW1 (235 5550); 15 Gloucester Rd, SW7 (584 9078); & 21 other branches. Daily 11am-midnight.

Delicious pizzas composed before your eyes. Fast, friendly, efficient service. Evening jazz (Dean St, Tues-Sun; Pizza on the Park, Knightsbridge, Mon-Sat) & disco (Gloucester Rd, daily). cc None £

### Queenies

338 King's Rd, SW3 (352 9669). Daily 12.30-2.30pm, 7-11.30pm (Sun until 10.30pm).

Palms, pink marble & a white piano help to create a 1920s ambience for a 1980s-style menu. cc All ££

### Sabras

263 Willesden High Rd, NW10 (459 0340). Tues-Sun 12.30-9pm.

A no-nonsense diner, highly recommended, seating 24 & serving authentic Indian vegetarian dishes, including Gujarati & South Indian specialities. Choose desserts from a display at the shop counter. cc All ££

### September

457 Fulham Rd, SW10 (352 0206). Mon-Sat 7.30-11.30pm, Sun 7-11pm.

Choose from a short monthly-changing menu at tables around a central shrub-filled area which is open to the sky. No longer exclusively a gay venue. cc All ££

### Seven Down Street

7 Down St, W1 (493 3364). Sun-Fri 12.30-3pm.

Quality dishes from chef Peter Sibley in the canopied basement of this hedonistic Mayfair club hotel, open to non-members only at lunchtime. cc All ££

### Le Soufflé

Hotel Inter-Continental, Hamilton Pl, Hyde Park Corner, W1 (409 3131). Mon-Fri 12.30-3pm, Sun for brunch noon-4pm, daily 7-11.30pm.

Peter Kromberg's cuisine triumphs over the restaurant's brash, red-felted walls & Art Deco style. Sunday brunch is £16. A six-course special dinner is £25—about the same as three courses *à la carte*. Erratically priced wine list. cc All £££

### Le Suquet

104 Draycott Ave, SW3 (581 1785). Wed-Sun 12.30-3pm, Tues-Sun 7.30-11pm.

Indulge yourself in the sumptuous *plateau de fruits de mer* when your party feels pangs for seafood. Meat is available but fish is the speciality. cc AmEx £££

### Tiger Lee

251 Old Brompton Rd, SW5 (370 2323). Daily 6-11.30pm.

Chinese sea-food specialities include lobster. The yam basket & stuffed trout are also highly recommended in this superior Cantonese establishment. cc AmEx, DC ££



## OSCAR WOULD HAVE RECOMMENDED IT IN EARNEST.

He would have felt quite at home in the Edwardian splendour of Truffles.

Open 7 days a week for lunch and dinner à la carte. 3 course luncheon Monday to Friday, only £12.80 and

French wine from £6.00 a bottle, both inc. VAT.

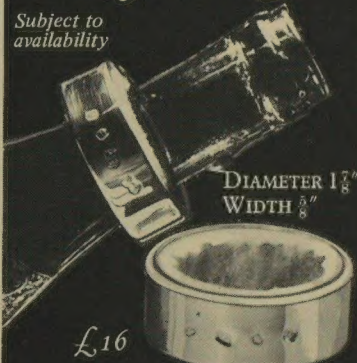
Jazz Brunch on Sundays with live music.

*Truffles*

THE PORTMAN INTER-CONTINENTAL  
22 Portman Square W1 Tel: 01-486 5844

## For the man who has everything

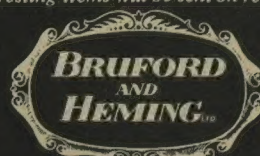
Subject to availability



A unique drip collar which consists of a lipped circle of hallmarked silver in which is a removable washable felt. It prevents the drip staining your tablecloth.

Price includes postage, packing and insurance anywhere.

Our brochures including other interesting items will be sent on request.



Silversmiths & Jewellers  
28 CONDUIT ST. LONDON W1R 9TA  
01-629 4289 01-499 7644

## TRACING YOUR FAMILY HISTORY?

If you need professional help, turn to the team of genealogists with most experience world-wide.

For efficiency and economy in HERALDRY AND FAMILY HISTORY send all known details for FREE estimate, to:

ACHIEVEMENTS OF NORTHGATE  
Canterbury  
CT1 1BAJ  
or tel. Dr. Swinfield  
(0227) 462618





## ANCESTRY TRACING

no longer costs a fortune if you use our services.

Write at once giving brief family details for free estimate to:

### KINTRACERS LIMITED

2 Churchwood Close,  
Rough Common, Canterbury, Kent.  
Tel: 0227-464740.

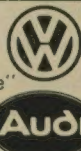
### Wines of Westhorpe — for more wine value

#### BULGARIA

Mehana White — medium dry	£17.40
Mehana Red — everyday red	£17.40
Mehana Sweet White — balancing acid	£17.40
Riesling — strong on flavour	£18.60
Sauvignon Blanc — dry white	£19.90
Merlot 1979 — smooth dry red	£19.90
Chardonnay — dry and fruity white	£20.20
Cabernet 1979 — full dark red	£20.20
Mavrud 1977 — dry plummy red	£27.90
Mountain Cabernet 1976 — elegant red	£27.90
<b>BULGARIAN CASE</b> — 2 Chardonnay and Cabernet '79, 1 each of the others	£22.90

Freight £5 per delivery. No freight charge on orders of 5 or more cases. Cheque/P.O. with order to: Wines of Westhorpe, 54 Boyn Hill Road, Maidenhead, Berks. SL6 4HJ. Tel: (0628) 21385.

IF YOU are considering buying a new or used Audi or VW, please contact the most effective dealer "where service really means service" WINDRUSH GARAGE, 57 Farnham Road, Slough (North of Junction 6 on M4). Tel. 0753 33914.



## WINDRUSH

### SPORTS CARS FOR HIRE



MORGAN, RANGE ROVER AND TR7, GOLF G.T.1.

### SPORTSHIRE LTD.

Reece Mews, London SW7  
01-589 6894/8309

## MORE OR LESS LEUKAEMIA?

- More patient support
- More research Nationwide
- More bone-marrow research
- More hope than ever
- More help needed NOW!

## LEUKAEMIA Research Fund

43 Great Ormond Street London WC1N 3JJ Tel: 01-405 0101

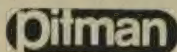
## LEARN ABOUT ASTRONOMY

with Pitman Home Study Course

Learn about the stars, the Sun, the Moon, and the planets from Pitman's unique 10-lesson Home Study Course, written by Patrick Moore and tutored by professional astronomers.

Also available are courses in professional subjects such as Shipping, Freight Forwarding, Transport, etc.

For further details of this unusual opportunity contact:



Pitman Correspondence College, (Dept LC7)  
Worcester Road, Wimbeldon, London SW19 7QQ  
Telephone: 01-947 6993 (24 hours)

★ Barclaycard and Access welcome

## SAILING FOR BOYS

Sea cruises in superb 17-ton yachts—the finest holiday a boy could wish for! Supervision, tuition, accommodation to highest standard. R.Y.A. certificates. Ten-boy crews, 12-15 yrs.

Your son (or grandson!) will like our brochure. From £95 p.w. (Easter)

North Sea Cruising, 539 Ashley Road, Poole, Dorset. (0202) 733996.

## ANCESTORS TRACED WORLDWIDE

Our free booklet describes, services, fees and portfolio presentation

Ancestral Research Service  
8 Meyrick Road, Stafford (1L)  
ST17 4DG  
England. Tel. 0785-41253 (24 hrs)

BOOK PUBLISHER invites AUTHORS to send manuscripts for publication on subsidy terms. All categories considered including POETRY, and NEW AUTHORS are welcome.

### MERLIN BOOKS LTD.

East Hill, Braunton, Devon EX33 2LD.  
Tel: (0271) 812117.



### COUNTRY HOUSE HOSPITALITY

in Small Hotels, Farms, Inns and Private Homes throughout Britain.

#### FOREST OF DEAN

A lovely Georgian house, secluded and comfortable. Period furniture, gourmet meals, superb country for walks and touring. The Old Vicarage, B + B circa £11. Call 059451-282

#### HISTORIC RYE, E. Sussex.

Little Orchard House at the heart of this ancient town. Georgian elegance and warm hospitality. Antique shops, cobbled streets, outstanding eating, many fine houses & gardens to visit. B + B circa £14. phone 0797-223831

#### ST IVES BAY, Cornwall

Hillside is a small hotel in a walled garden. Varied & interesting menu, licensed, some en-suite rooms. Warm, cosy and welcoming. B + B circa £11. phone 0736-752180

#### MANY MORE

Send for our brochure or illustrated list. Brochure £1 (\$2 to Europe, \$3 airmail). List 26p (stamps) or \$1 airmail from:

PLA, Hanley Castle, Worcs.

## BRIEFING

## OUT OF TOWN ANGELA BIRD

A NEW SEASON of celebrity concerts in stately homes owned by the National Trust begins at Dunham Massey on February 9. The 18 events arranged for this year give visitors a rare chance to hear music in the kind of settings for which it was composed and, for the first time, there will be performances in six Scottish houses and castles between April 22 and 27. Details from the National Trust (Events), 36 Queen Anne's Gate, SW1H 9AS (222 9251) or the National Trust for Scotland, 5 Charlotte Sq, Edinburgh EH2 4DH (031-226 5922) as appropriate.

Ironbridge's assortment of museums, spread over 6 square miles around the Severn Gorge, should provide an enjoyable half-term outing. The setting is so beautiful that it is hard to imagine the palls of black smoke that hung over it in the 18th and 19th centuries after Abraham Darby's revolutionary iron-smelting breakthrough in 1709. Besides the deceptively frail-looking Iron Bridge spanning the deep gorge, and Darby's furnace site at Coalbrookdale, with its nearby museum, there are four other main sites. Children particularly love Blist's Hill, a Victorian village so painstakingly constructed from shops, houses and workshops brought from the surrounding area that they seem to have stood there for a century or more. Benevolent apple-cheeked shopkeepers and crafts people weigh out bull's-eyes or manufacture candles; fires blaze in the cottage hearths; and poultry and pigs scratch about in the outbuildings. The sites are open daily from 10am until 5pm in winter. On January 30, February 27 and March 27, however, Blist's Hill remains open until 9pm, the streets and interiors lit by gas. Best value is a combined ticket for the four main attractions at £2.75 (OAPs, students and children £1.90), or a family ticket at £8 for two adults and up to five children.

## EVENTS

Feb 4, 11, 25. **Mermaid Molecule Theatre tour.** A scientific entertainment with music for children.

**Fire Island** is about three young people marooned on an island who try to replace lost energy sources: Feb 4, 11, Gulbenkian Theatre, Canterbury, Kent (0227 69075); Feb 25, Poole Arts Centre, Poole, Dorset (0202 685222).

Feb 9, 8.15pm. **Borodin String Quartet** play Bridge's Quartet No 3, Borodin's String Quartet No 2 & Ravel's Quartet in F. Dunham Massey Hall, Altrincham, Cheshire (061-941 1025). £4.95, pre-concert supper available at 6.45pm, £6. See introduction.

Feb 9-16. **Milton Keynes February Festival.** A poetry & prose evening with Jill Bennett & Edward Hardwicke; Tchaikovsky evening with the New Symphony Orchestra; appearances by Johnny Morris, Will Gaines & Jake Thackray. Box office, 1 Saxon Gate East, Milton Keynes, nr Bletchley, Bucks (0908 661738, cc).

Feb 12-14. **12th annual Shropshire Antiques Fair.** Strong on 19th-century porcelain & sporting & country paintings. Lion Hotel, Wyle Cop, Shrewsbury, Salop. Tues, Wed 11am-9pm, Thurs 11am-5pm. £1, accompanied children free.

Feb 13, 14, 2-4pm. **Rock garden construction.** Practical demonstration by the Royal Horticultural Society's experts. A look round the rest of the magnificent gardens should inspire the creative to start building. RHS Gardens, Wisley, nr Woking, Surrey. Admission to gardens for non-RHS members £1.80, children 90p.

Feb 15-23. **St Andrew's Festival.** Biennial event with, this year, James Loughran conducting the BBC Scottish Symphony Orchestra; Scottish Ballet, jazz by Ronnie Scott & Neville Dickie, & a film festival "Hons & Rebels". Box office, 1, St Mary's Pl, St Andrews, Fife (0334 77788).

Feb 16. **Aston Hall reopens.** After a six-week break for cleaning & reorganization, this Jacobean "country house" puts many more objects & paintings on show. Aston Hall, Trinity Rd, Birmingham. Mon-Sat 10am-5pm, Sun 2-5pm. 50p, OAPs & children 25p.

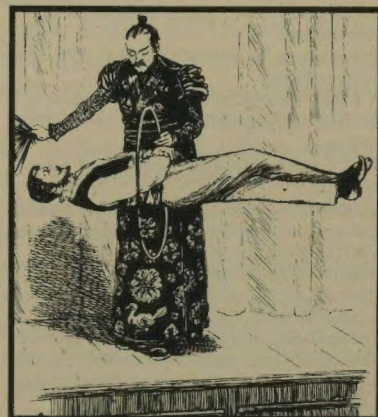
Feb 16, 11am. **Japanese export wares.** Dr Oliver Impey of the Ashmolean Museum in Oxford illustrates the history of 17th- & 18th-century Oriental porcelain & lacquer with examples from the Burghley collection & discusses the influence of these imported objects on European design. Burghley House, Stamford, Lincs (0780 52075). £30 including lunch & a tour of the collection.

Feb 16-24. **Boat & Caravan Show.** The latest innovations in caravan, camping, boat & sailboard

design; holiday information, dancing & marionette shows & a chance to try one's hand at dry skiing or archery. National Exhibition Centre, nr Birmingham. Mon-Fri 11am-9pm, Sat, Sun 11am-7pm. £2.50, OAPs & children £1.50.

Feb 19. **Shrove Tuesday celebrations.** 11.45am, **Housewives' Pancake Race**, with pans to the parish church. Olney, Bucks. 1pm, **Skipping Festival**, when thousands of children on half-day holiday from school skip on the foreshore. South Sands, Scarborough, N Yorks. 3pm, **Shrovetide Football**, a gathering of hundreds in the main street to take part in this annual free-for-all. Athertonstone, Warwicks.

Feb 23, 7.30pm. **St Matthew Passion.** The cathedral choir performs the first of Liverpool Cathedral's celebratory concerts for the tercentenary of J. S. Bach. Liverpool Cathedral, Liverpool. Feb 23, 24, 10am. **National Hedgelaying Competition.** Thirty people each lay 10 yards of hedge, changing it from a strip of spindly saplings to a tidy, impenetrable barrier. Nearby are hedges laid in previous years' competitions for comparison. Kirklington Picnic Site, Southwell Trail, Southwell, Notts.



International magicians' convention at Blackpool: February 23 and 24.

Feb 23, 24. **Blackpool Magic Weekend.** Illusionists from all over the world attend this two-day convention. Feb 23, live magic shows & demonstrations in the precincts of the Claremont Hotel; Feb 24, 7pm, gala magic show at the Opera House (0253 27786, from Feb 10).





# People who know luxury

On Northwest Orient 747 flights from Europe to the USA, Regal Imperial service puts *extra* luxury into First Class and Executive Class travel. *Extra* personal attention from advance seat selection at time of booking, through separate check-in at departure to priority baggage delivery on arrival . . . *extra* choice

and *extra* quality in the cuisine and the selection of wines and drinks . . . *extra* elegance and comfort in the style of travel . . . *extra* value for your money. Our unique Regal Imperial service – one of the *many* good reasons why people who know, go Northwest Orient. For reservations, see your travel agent or contact us.



Northwest Orient Airlines  
49 Albemarle Street, London W1X 3FE  
Tel: (01) 629 5353 Telex: 266658

Caledonian House, 10 Buchanan Street,  
Glasgow G1 3LB Tel: (041) 226 4175 Telex: 777159  
Manchester Tel: (061) 499 2471



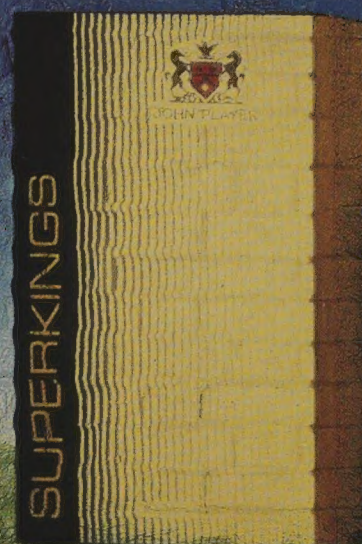
## NORTHWEST ORIENT

*The American winner*

To . . . Anchorage • Atlanta • Billings • Bismarck • Boston • Bozeman • Chicago  
Cleveland • Dallas • Denver • Detroit • Edmonton • Fairbanks • Fargo • Ft. Lauderdale  
Ft. Myers • Ft. Worth • Grand Forks • Grand Rapids • Great Falls • Helena • Hollywood  
Honolulu • Kansas City • Las Vegas • Los Angeles • Madison • Miami • Milwaukee  
Minneapolis • Missoula • New Orleans • New York • Newark • Omaha • Orlando  
Philadelphia • Phoenix • Portland • Rochester • St. Louis • St. Paul • St. Petersburg  
San Diego • San Francisco • San Jose • Seattle • Spokane • Tacoma • Tampa • Tucson  
Washington D.C. • West Palm Beach • Winnipeg • Europe . . . and the Far East



# SUPERKINGS



## BEYOND THE KING SIZE



JPSK 30F

LOW TO MIDDLE TAR As defined by H.M. Government

DANGER: Government Health WARNING:  
CIGARETTES CAN SERIOUSLY DAMAGE YOUR HEALTH